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McCALL'S MAGAZINE

THE QUEEN OF
FASHION



AUGUST
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McCALL'S MAGAZINE

THE QUEEN OF FASHION

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J. H. OTTLEY, Pres. and Treas.

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Notify us of any change of address as soon as possible; never fail to give your old as well as your new address when a change is made. If you ever miss a number, write us and we will send you a duplicate.

When your magazine comes in a pink wrapper and it contains a renewal blank, it means that your subscription has expired. Renew promptly. If you send \$1 for two years, you may select any two McCall Patterns free.

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The September McCall's

Will be an Exceptionally Timely and Interesting Number
FASHIONABLE HAIRDRESSING FOR SCHOOLGIRLS—Every girl, big or little, wants to know how to arrange her hair both modishly and becomingly. This article, which is profusely illustrated by photographs, tells all about it.

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A BEAUTIFUL NEW MUSICAL SELECTION, that by its tuneful melody will delight the ears of all our music-loving readers. **DON'T FAIL TO GET THE SEPTEMBER McCALL'S.**

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McCall's Magazine is today the Leading Fashion Authority of America largely through the efforts of thousands of appreciative subscribers who have told their friends and neighbors about the many interesting and helpful features to be found in each issue. Have you spoken to your friends?

It may be of interest to our readers to know that over two hundred thousand women out of our subscription list of over one million co-operate with us in getting subscriptions among their friends and neighbors. They do this cheerfully because they realize that they really favor any woman by inducing her to subscribe for McCall's Magazine for a whole year for only 50 cents, including a free McCall Pattern, as this is without doubt the biggest bargain in the publishing world.

As lack of space prevents us from printing very many letters we are unable to give an adequate idea of how popular McCall premiums really are. We give below, however, a sample of the kind of letters received from thousands of our club-raisers each year:

"Gentlemen: Please accept my most sincere thanks for the fine premiums which you have sent me. The feather came some days ago and the bag and spoons today. I need not tell you that I am more than pleased. It has been a pleasure to get subscribers for the magazine for everyone has been so well pleased with the books and patterns. In this tiny isolated village it is a great accommodation to have a way to get by mail such satisfactory patterns. Many who have been using other makes of patterns turn to McCall's with great satisfaction."

"I thank you most sincerely for the premiums, and be sure I shall take great pleasure in sending you subscribers at any time I can find any lady who does not already take it."

"Yours sincerely,

"FLORENCE CURTIS, South Egremont, Mass."

It is very gratifying to receive these kind messages, as they indicate that our efforts to give our club-raisers handsome rewards are appreciated. The common question that most of our club-raisers ask is "How can you afford to give such fine gifts for such small clubs?"

If you are one who has received any of our premiums you will not need urging to earn more. If, on the other hand, you have never experienced the delight of receiving a beautiful McCall premium, why not make up your mind this very day to get a few of your friends to subscribe? Notice the premiums offered on pages 1211, 1212 and 1213. Send at once for free copy of our large 20-page Summer Premium Catalogue. Contains many new extraordinary offers.

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**Ivory Soap is not an ordinary laundry soap.
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MC-CALL'S MAGAZINE

THE QUEEN OF FASHION

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New York, August, 1910

Take Your Good Time With You

SUMMER is the vacation season. During August all the hotels and boarding houses at the seashore and mountains, as well as at various lake and country resorts, are crowded with people in search of rest and recreation. It goes without saying that everybody, old or young, wants to have a good time during this annual outing.

Now there is only one sort of woman who is sure to enjoy herself, wherever she goes or whatever happens, and it does not matter much whether she is old or young, rich or poor, pretty or plain, her vacation will never be a failure if she makes up her mind to take her good time with her.

The woman who firmly resolves before starting on her trip to enjoy to the utmost every little pleasure that comes her way and not to mind the many petty inconveniences that are sure to arise, the occasional irritability of her companions—for tempers are easily ruffled in hot weather if you don't watch out—and tries to gloss over any annoyance with a laugh and a pleasant word, cannot help having a good time.

It is a homely old adage that "honey catches more flies than vinegar," yet it possesses a deal of truth even applied to the pursuit of the often elusive good time of the summer vacation.

The person who greets the world with a smile and a cheery word always finds it a much pleasanter place to live in than the one who shows a peevish and discontented attitude toward everything and everybody. If you look deep enough and analyze the root cause of discontent, you will find that it is invariably the outcome of a selfish, critical spirit.

The Japanese have an ancient symbol of three monkeys sitting back to back, one with its paws over its eyes, the second with its paws over

its ears and the third with its paws over its mouth, that quaintly suggests a way to contentment and happiness. Around the base of the pedestal on which the animals are sitting runs the inscription: "I see no evil, I hear no evil, I speak no evil." We might even go farther and say, "I think no evil." In this way a woman can make harmony wherever she goes, and happiness by the certain law of attraction will draw near and she will literally "take her good times with her" everywhere.

Most of us are profoundly and painfully interested in the increased cost of living. In the average family it reduces enormously the income available for other things than the bare necessities of life; it has cut down our luxuries and taken away many of our comforts. To quote from a recent article: "It is hardly too much to say that women are really more concerned in that general issue than men. In the normal household, although it is the man who must earn, it is chiefly the woman who must buy. It is she who must plan and devise to make the family income go as far as it will.

Ordinarily, she is by far the better purchaser; knowing better what is needed, more painstaking, more assiduous."

This question is agitating all parts of the country and will form an important issue in the fall elections.

The important point to decide is this: Is it due to the increased population, the turning of the Western cattle ranges into farming country and various other natural causes, or is it due in part to certain artificial and improper causes? In all this the women are surely as vitally interested as the men, and it would certainly do no harm and might do a deal of good if they would read and think about this vexed subject during the next few months.



Summer in

By LESLIE



HERE is no reason in the world why houseboating should not become as popular in this country as it has been for years in England. Our climate could certainly give cards and spades to that of the British Isles and then beat it by long odds. We have just as beautiful streams as the Thames and miles of coastline containing sheltered bays and inlets galore, not to mention hundreds of beautiful lakes, and yet with us this pleasant pastime is almost in its infancy.

It is the family aspect of the houseboat that constitutes its most potent charm. It is this that gives it the advantage over the swifter steam yacht. It is better adapted for the accommodation of the business or professional man with a family. This, I take it, is one reason why men who are able to enjoy the more extravagant luxury of the steam yacht often cling to the more humble houseboat.

And also the houseboat is within reach of the man of moderate means. To buy a houseboat you would have to pay anywhere from four hundred dollars for a small one-story structure built on a scow or flatboat up to one thousand dollars for a boat with a deck-house or sun parlor. You should get a good houseboat, say twelve by thirty and about eight feet high, for about six hundred dollars. It would be possible to build such a boat for four hundred dollars, and again it might cost between eight hundred and a thousand.

There is always the opportunity of buying up some discarded boat, such as an old canal boat or a broken-down fishing boat, for a small sum and making it over into a comfortable and inexpensive houseboat. This fact places these summer craft within the reach of all sorts and conditions of men. If you do decide to make over an abandoned boat into a houseboat it might be well to suggest that though a carpenter is capable of constructing the deck-house it takes a boat builder to fix up the hull.

Furniture is not so much of an item, for however handsome your shore furniture may be it will be of little use on a houseboat.

Bunks are advisable in a houseboat, but as one enthusiastic houseboater said to me recently, "Whatever else you may have do have a hammock bed. This is swung from

a Houseboat

THORPE



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Paying afternoon calls



the ceiling, is fitted with springs and mattress and will hold two persons and is moreover extremely comfortable."

As every particle of space must be economized, lockers should be built wherever possible. Besides the regulation closets lockers can be built beneath each window. The top answers for a deep window ledge and the boxes are invaluable for storing things. Tables with one or more shelves underneath give extra room for work material and unused books and magazines; in fact only ingenuity can devise the ways and means to meet the requirements of close quarters in a houseboat.

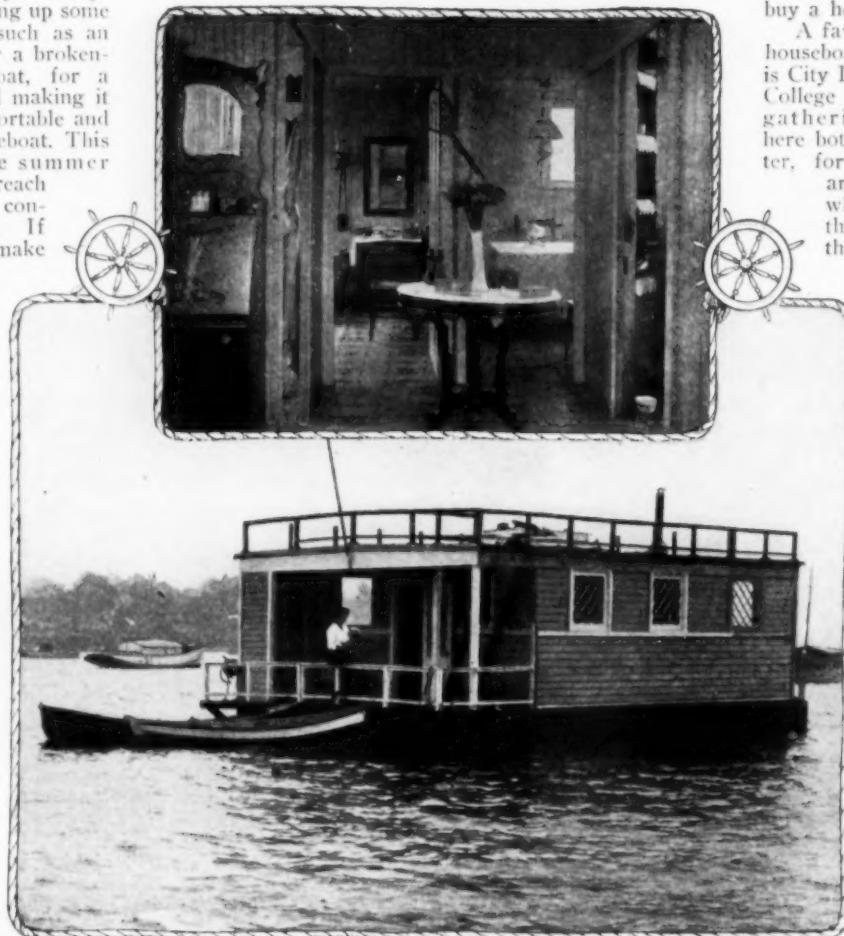
Lace curtains or any starched fabrics are wholly out of place on a houseboat not only because they are unsuitable to their surroundings but because the dampness soon takes the starch out. With the exception of table linen to be used on guest days white coverings should be replaced by Japanese straw mats or some such makeshift of an attractive but suitable character. For the library table, dresser top and the like a bit of suède leather in brown or green is most artistic and practical. For the windows any pretty madras or net may be used; but any textile that is likely to be affected by dampness should be banished.

Once the first cost of securing your houseboat is over you may live as expensively or as economically as you wish. It is then wholly a matter of taste or income. But if economy is to be considered there is no better investment, my friends tell me, than to buy a houseboat.

A favorite anchorage for houseboats near New York is City Island; another is at College Point. There is a gathering of houseboats here both summer and winter, for there are several artists and sculptors who make their boats their homes during the entire year.

Another favorite spot for houseboats is Manhasset Bay. Last year there were about thirty clustered there, and if all I hear is true there will be more than twice that number this summer.

In all houseboats of the better class today baths are provided, and on many, such as the Onaway II., owned by C. Wilbour Fiske, there are two baths. This boat ranks with the finest in the waters about New York. It is an eighty-four-foot craft and has four staterooms. Fresh water for the baths and



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The Baltimore, a cozy five-room houseboat
The upper picture shows the convenient arrangement of the interior of the Baltimore

other purposes is carried in two water tanks on the upper deck, filled from shore twice a week.

The space on the up-to-date houseboat is arranged so that every possible convenience and comfort are provided. Acetylene gas is largely used, though frequently a boat will have its own electric light plant.

Another of the smartest houseboats to be seen in the waters about New York is the Mayme, owned by Charles Beckett. This boat was built by Moses Taylor and cost originally \$40.00.

A typical houseboat is the Tomoka, owned by J. C. Emely. This boat is built on the lines of a yacht. This style is considered preferable by many for the reason that the lapping of the water against the sides of the boat is not so noticeable as in the case of a boat with a broad prow. Besides the spacious quarters below deck there is a deck-house. A canvas roof furnishes protection from the sun and from slight showers that may arise.

The big living-room in the deck-house is furnished in mission style, and in it there are book-racks, a writing desk, a leather

Mr. L. Maye, while the Sylvia, owned by Arthur Wolf, forms one of the most attractive of floating summer homes.

If I were asked how New York people are going to spend the summer I would be tempted to reply, "On houseboats," said a man who supplies the aquatic crank with a floating home, whether it is a steam yacht costing \$150,000 or a modest houseboat costing in the neighborhood of \$300.



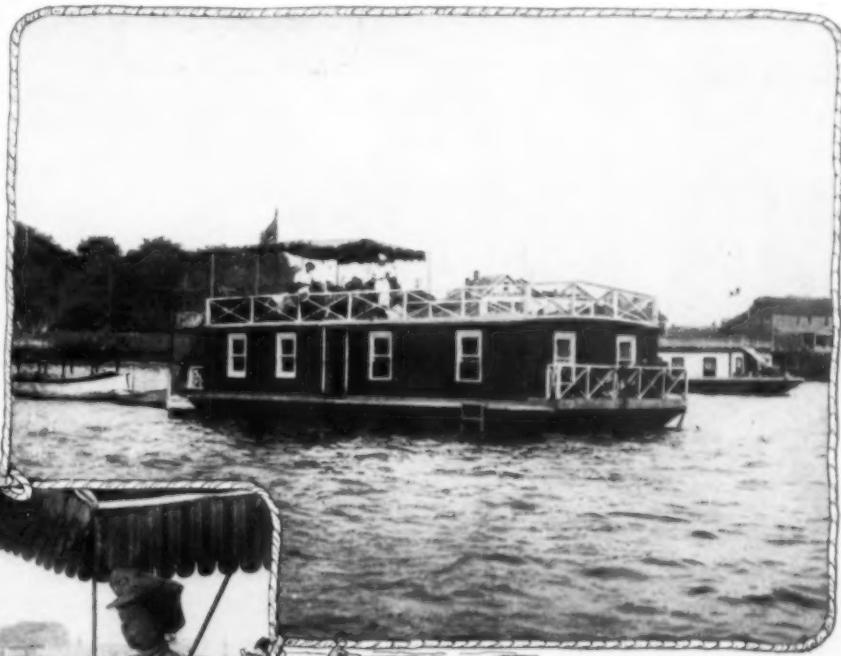
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On the deck of the Sylvia

lounge, divans and easy chairs piled with inviting pillows.

A large and typical houseboat is the Sleepy Hollow, owned by W. K. Wright, which is often anchored off the Atlantic Yacht Club at Sea Gate. Another is the Chetotah, owned by R. W. Bainbridge.

The Baltimore is a cozy and comfortable boat owned by



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The Sylvia at City Island

And every year more and more people want to rent houseboats.

It is a demand hard to meet. In the first place those who own houseboats do not as a rule care to rent them. If they do it is to friends who they are assured will take good care of them. If they have tired of their houseboat they generally wish to sell.

I should say that \$35 a month for the season is about the least you can rent a small boat for, and \$75 a month is the rent for a furnished houseboat of the average type. Frequently a houseboat rents for as high as \$150 a month.

All this certainly goes to show that there is no real reason why houseboating should not enjoy the same popularity in this country that it has for years on the Thames. Any seaport, river or lake town offers unlimited opportunities for these floating homes, while New York is especially well favored in this respect. Besides the Hudson and the bays already mentioned there are available the Shrewsbury, the Connecticut River, the Raritan, the Passaic, the Hackensack and parts of the Sound.

THE ROAD'LL TURN SOME DAY

By Frank H. Sweet

I KNOW the road is rocky,
And the hills are hard to climb;
I know the feet get bruised and sore,
And it takes heaps o' time.

I know the burden's heavy—
Oh, you needn't 'tempt to say;
But just keep a-plodding onward—
For the road'll turn some day!

I know that homesick feeling,
And the ache you bear alone;
I know your heart is breaking,
By the bravely stifled moan.

I know the arm you leaned upon
Has now no power to stay;
But just keep a-plodding onward—
For the road'll turn some day!

I know the structures you have hewn
Of youth's day-dreams he low;
I know you see their ruins stare
Everywhere you go.

I know the sunbeams round your path
Long since have ceased to play;
But just keep a-plodding onward—
For the road'll turn some day!



The Blooming of Amazonia

BY
T. D. PENDLETON.

OUR newly-acquired handmaiden stood there in the parlor that smelled of dried rose leaves, facing the light of the great south window with which some long-dead architect (peace to his dust!) blessed us, and the briefest look told that she was in the grip of fear that skirted terror. Yet her name was Zony, she said — short for Amazonia.

Amazonia was of the undersized stature that results from overwork and underfeed. Even her hands and feet—in the matter of which nature is commonly generous to Ham's descendants—were slender and graceful in spite

of callouses that told the tale of the child's hard life. But it was not these things that held our attention in that first quarter of an hour; they were lost in the pitiable image of fright she presented.

It was our second sojourn in Virginia, and Bettina had fathomed much. Her eyes told me to be silent, and she said gently:

"You have no mother, Amazonia?"

The child twisted the slender black hands. Trembling seized her limbs. After an incredible effort she answered:

"No'm, my mammy's daid." Her great black eyes roved continuously, yet she never for an instant looked at our faces.

Bettina made hieroglyphics on a sheet of paper that lay on the desk before which she sat. After a little she went on softly:

"Did you ever know your mother, Amazonia?"

The roving eyes nearly bulged from their sockets, fear constricted Amazonia's breathing; after a struggle words came:

"No'm, I ain' nebhab seed my mammy."

"Then you live with—whom?"

"My aunt teks keh ub me."

Long after the child had begun actual service and was vigorously attacking the rose-looped gallery with a broom Bettina sat silent. I went over to the desk and possessed myself of one of the slim, cool little hands that I take in my own upon the flimsiest excuse.

"Now, Bettina," I said, "do not allow yourself to care so this time."

Bettina stopped making the hieroglyphics on the sheet of paper and upturned her black-fringed, purple child's eyes as she lied cheerfully: "I am not going to, John."

As the days passed and we sat in the wide gallery of the decayed old mansion which at the price of a song we had made our own for the month, the case of Amazonia gave me many an excuse for holding Bettina's hands, the dainty hands that were as fragrant as the microphyllias looping the white pillars. Try as she might the dear girl had not been able to soothe the strange fear of Amazonia, and Bettina was (as usual) caring intensely. One day after seeing on the black child's face a look of mental torture that was like a Doré conception, Bettina was evidently in need of stronger sympathy than such as might be conveyed in a mere handclasp; I took her in my arms and she laid her dear goldie-brown head on my shoulder.

"Oh, John," she snubbed, "the poor, poor child is *still* afraid after all my striving to gain her confidence. I verily

believe she is afraid of everything on earth. Oh, John, do something!"

Seeing that Bettina had flatly told me that this time she was not going to allow herself to care, I rightfully should have been surprised, but I wasn't. You see I had been married to Bettina something like twelve months.

"Leave the matter to me," I said masterfully, "I'll manage it."

Bettina lifted the purple child's eyes with the black fringes, whereon hung two trembly tear-drops, and looked gratefully, trustfully, at me; seeing the mouth of her, that was for all the world like one of the plump little Jacque rosebuds peeping through a break in the gallery rail, I was about to take toll for my masterful pose, but Bettina laid her fingers lightly on my lips.

"No, John," she said, "I do not feel that we *ought* to be happy with that poor black child's unsolved fear so near to us. Find out what ails Amazonia's mind."

I believe I have said that some twelve months had gone by since Bettina promised to obey. I took myself to the nether regions of the decayed mansion. There for the first time I saw Amazonia in the company of her own kind. A bulky girl, apparently several years older than our sable handmaiden, sat there in the kitchen with Amazonia. But it seemed that Amazonia drew no courage from the nearness of her own kind; she struggled to speak to me, with all the old terror signals flying. At last I made out that she wished me to give her her week's wages a day in advance—this girl had come for the money—this girl who was the daughter of Amazonia's aunt.

I gave the silver to the child at once, yet after the bulky girl had departed Amazonia trembled and her eyes bulged with the fright of having spoken to me. No amount of gentle coaxing mitigated the symptoms of terror. My presence seemed to agitate her cruelly.

In the gallery Bettina sat with some dainty white make-believe sewing in her lap. I looked at her and saw that I had been mistaken about her lips being for all the world like the Jacque rosebuds—Bettina's mouth was redder than the Jacque rosebuds. I sighed and began clickclacking on the typewriter.

I sat there in the gallery clickclacking away, and as Bettina sewed, her adorable red mouth that eclipsed the Jacque rosebuds took on a sad little expression that went through me like a knife. I got up hastily from my seat at the machine.

"Oh, hang it, Bettina! don't take it so hard; I can't bear to see you care so."

Bettina knows the psychological moment.

"John," she said softly, "I am going to take that poor black child home with me. There is something in her life that frightens her, something *dreadful!*"

Bettina's eyes with the pupils distended were black pools of woe. I realized calmly that she had won, but how on earth I was to clickclack enough stuff to keep my lean purse from collapse I had not an atom of an idea.

Letters of acceptance from editors have a curious way of hunting in couples or better, or *not at all*; in my case it was oftenest not at all. Yet once or twice they had come when least expected—as the time when we were leaving The Sapphire Country, where Bettina had discovered the mountain boy with the starving eyes (Bettina said the boy's eyes were hungry because his soul was starved for knowledge), when the fortuitous coincidence of two checks in one mail had enabled me to feed the hungry eyes, as it were, and get them out of Bettina's mind.

But then in the case of the mule there had been no check at all to help. I refer to the mule with the scars—the mule which I (in response to the pleading, purple child's eyes of Bettina) had rescued from a cruel master and shipped to my ancestral acres, where his muleship was now living on

what scant clover there was. Taking past experiences in a lump and reasoning therefrom I was pretty sure that the mail would bring me no check at all.

"No, Bettina," I tried to speak firmly and finally, "when we go away next week we must leave Amazonia here." Even with the words my heart smote me, and I added: "No doubt Amazonia has some form of physical nervousness that causes the trembling—some purely muscular affection." Then, seeing the droop of Bettina's mouth, I finished lamely: "But we will take Amazonia home with us, of course we will."

When Bettina puts her arms around my neck, I cannot, for the life of me, remember that there exists such a thing as a lean purse in all the wide world. But after Bettina was safe in the great high four-poster dreaming sweetly after the manner of the innocent child she was, I walked on the gallery in the moonlight and the lean purse walked with me. I started to smoke, but clapped the weed back into the case unlit—cigars cost money, Amazonia would cost money. How can a man solve a riddle while his fingers are itching for the feel of a weed? I gave it up and went to bed.

Virginia offers to her guests many an inducement besides climate: Virginia ways are delightfully lazy ways. The charming maiden ladies who catered for Bettina and me let us have breakfast at the hour it best suited us. It was one of the duties of Amazonia to bear on her head the dainty tray of old-world silver, fragrant with steaming coffee and batter-bread, which we sat down to at ten of the clock. Usually we walked a couple of miles, more or less, before we broke fast. The morning after my cowardly capitulation in the moonlight gallery I overslept, and had just finished a hurried tubbing when there came from the nether regions a hideous crash that held me motionless in the act of tying the cord of my bathgown. Bettina's startled eyes peeped in at me, her face pale with excitement.

"Oh, John, I believe that poor child has dropped the breakfast tray and she will be terrified out of her senses! Oh, what shall I do? If I go to her she may die of fright, and if I stay away it may the worse for her. John, suppose you go!"

I went.

But I did not relish the task. I assumed my most nonchalant manner and prepared myself to meet the wreck of the breakfast tray with its terrified small black wrecker quite as if such accidents were of hourly occurrence. What was my surprise, upon opening the pantry door, to see the erstwhile ebon image of fright dancing a jig on the broken crockery! Amazonia's white teeth gleamed in an unmistakable grin and her unafraid eyes met mine fully.

"Good mawnin', Mass' Jawn," she gurgled. "I reckun you all'll think I'z done run crazy, an' yuh won' miss it. I am crazy. Crazy wid gladness. Lawdy! I wish you an' Miss Bettina coulda seed me lick dat gal!"

Amazonia hugged herself in glee and went on:

"I done lick dat gal tell she hollahed fuh mussy moah'n twenty times, I spec. But I ain' nebbah let up tell I show huh pintedly who's de bes' ooman.

"All my life—ebah sence I could stan' up—dat gal uv my aunt's hez beat on me an' kep me undah hock. All my life I done been 'fraid uv dat gal. Mass' Jawn, is you ebah been 'fraid uv somebody? Ef you ain' been, you needn' want to. All my life dat gal done had me skeered to breathe—but Lawdy!"



"No, John," she said, "I do not feel that we *ought* to be happy with that poor black child's unsolved fear so near to us. Find out what ails Amazonia's mind!"

I ain' skeered uv nobody on dis heah green yearth sence I done lick dat gal."

Suddenly it came to me that Bettina might follow me to the kitchen. What would Bettina think of this unholy revelation of Amazonia's? But sporting blood got the better of discretion. I could not forbear whispering sympathetically:

"When did you lick your aunt's girl, Amazonia? And tell me how it happened—ah—tell me *all* about how it happened."

Amazonia gurgled again with delicious infectious laughter and proceeded:

"I licked dat gal las' night attah huh maw wuz in baid." Then of a sudden Amazonia's face grew solemn. "Dat gal hit my dawg and broke his laig. When I got home las' night he come whinin' to me an' helt up his foot. I knowd dat gal done it, 'ithout askin', an' all at once it come to me dat I got to hit dat gal if she killt me fuh it. I caught huh in de gyahden in de moonlight, an' I sez to huh quiet like—dough I wuz seein' things like I wuz lookin' through a bloody veil:

"Awreelyuh, you done been an' hit my dawg, an' I'm gwine to hit you jes' de same as you hit de dawg."

"Awreelyuh's a haid taller'n me, an' she jes looked down at me an' laughed, jes like she think she lookin' at nothin'. Den all at once she hit me in de bres' an' I drapped like a lawg—like I always been used to doin' when Awreelyuh hits me. But I ain' stayed down on de groun' long dis time. No, suh, not me. I wuz seein' things too red to stay deah long."

I glanced fearfully over my shoulder toward the living-room, but once more sporting blood conquered.

"You didn't stay there long, Amazonia, you say; then what happened?"

Amazonia told me what happened in a quite unnecessarily loud, clear voice:

"Well, I done tolle you dat I ain' lay deah long on de groun' seein' things red. I jes jumped up an' hit dat gal. Den she hit me, an' I hit back. An' befoh I'd been standin' up to huh long it come to me dat I wuz 'ooman 'nuff to *lick* dat gal an' dat I needn' nebbah be skeered no moah long as I lib on dis heah yearth.

"When dat gal called foh mussy de las' time, I sez gran' like: 'I'll let up on you dis time, but membah, gal, ef you tell yoh mate, I'll gib you a beatin' dat'll make dis heah one seem like lub licks!'"

Amazonia's face would have served admirably as a model for an image of Siva as she paused to let me take in to the full the awful threat she had made to the daughter of her aunt; then she went on, her tale punctuated with the grins and gurgles:

"Well, attah dat gal went in de house, I done set deah in de moonlight thinkin' an' thinkin', an' taking deep breaths, 'tell it seemed like wings wuz growin' on me—I felt so free like. An', Mass' Jawn, dis mawnin' I ain' got obah dat free like feelin'; I jes cyahnt hep dancin' 'stid uv walkin'."

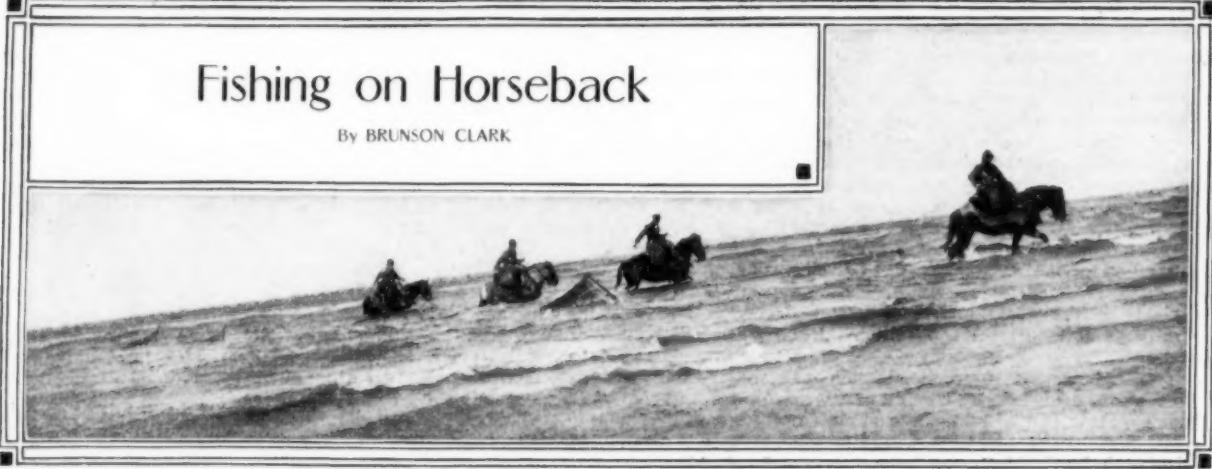
"An' dat's howcum I drapped de tray. But I'm gwine to pay Miss Jinny an' Miss Elvirah fuh de dishes myself, out'n my wages. I'll git you all anothah breakfas' as quick as I kin git ovah to Miss Jinny's and Miss Elvirah's an' back."

When Amazonia had disappeared in quest of another breakfast, I turned to find Bettina standing close behind my shoulder; the purple child's eyes were blacker than I had ever seen them.

(Continued on page 1202)

Fishing on Horseback

By BRUNSON CLARK



Fishermen netting fish on horseback off the Belgian coast

FISHING is one of the things that is really worth while, from my point of view at least. Naturally I do not know how the finny victim of the water regards it, never having heard him express any opinion on the subject, but I do not believe it is necessarily cruel or that the fish suffers as several kind-hearted ladies of my acquaintance always aver when they want to discourage my fondness for the pursuit. Now, said ladies' tastes run to fancy work and mild gossip; they have not an ounce of any kind of sporting blood in their veins, so of course they do not understand.

But seriously, I have taken a fish from the hook and thrown him back into the clear depths of a northern New York lake only to have him turn almost as he struck the water and begin deliberately to nibble the bait and finally impale himself on the hook of a nearby fisherman. This certainly does not look as if he suffered greatly in being caught.

I have at different times in my life tried my hand at all sorts of fishing, from deep-sea trolling to wading brooks for the elusive trout, so last summer when at Ostend I ran across a former acquaintance, who described something absolutely new in the piscatorial line, you can imagine that I was greatly interested.

It seems that he had been taking a motor trip about the less well-known parts of Belgium, and happening into the old coast town of Nieuport, had heard something concerning the fishing on horseback that took place at the nearby hamlet of Coxyde.

This was enough for me, especially as crowded resorts like Ostend always bore me to extinction, so the next morning I took the train to Nieuport, and on arriving there at once made arrangements to be driven out to Coxyde, which I found to be a little fishing village of two or three hundred houses. I arranged for lodgings at the cleanest looking dwelling I could find, and once these necessary preliminaries finished, set out immediately to discover all that I could about the remarkable equine fishermen.

In front of the first or last houses of the village, according to where

one begins the count, were high sand dunes covered with coarse sand grass, which hid the edge of the shore from view. Climbing these I saw before me a wide sandy beach. It was ebb tide and soon would be dead low, when, I was told, the fishing operations would commence, for at this tide the sea is very shallow for a long way out.

The beach was covered with a motley crew of roughly dressed sturdily built men, some with caps on their heads and some with the fisherman's traditional "sou'wester" oil-skin hat. There were horses, too—the heavily-built French work horses that seem so clumsy compared to the animals we see in America. These French, or rather Belgian, horses—the breed is the same—are very strong and hardy and splendid beasts for rough work of all sorts. As I stood looking on, there came, riding through a gully or slight depression between the dunes, two picturesque figures, fishermen, the foremost mounted on a big mule and the second on a benevolent-looking white-faced horse. Long poles holding the looped-up nets were swung across the saddle directly behind the riders and on each side were the huge pannier baskets to hold the catch.

The fishermen assemble in a group, then takes place a voluble conversation in French, so rapid I cannot catch but a word or two here and there, and then five of the piscatorial cavaliers turn the heads of their patient steeds toward the water. Slowly, but with no fear or even the slightest skittishness, the animals wade through the small surges that under the fresh wind which is now springing up are rolling in rapidly from the North Sea. Farther and farther out they go and the water seems to get no deeper. Finally, when the horses are about breast high, the huge nets are let down with the mouth resting wide open. The horses are turned parallel to the beach, the net dragging about thirty feet behind each equine fisherman, and in Indian file they proceed up the coast, shouting to their brave animals, who breast the waves without flinching. Man and beast show great powers of endurance. Now the leading horse has stumbled into some hollow and is almost down, but with a heave of his mighty shoulders he rights himself without upsetting his rider. Now the third horse is nearly



Fisherman entering the water

thrown down by a wave which strikes him unexpectedly when his feet are not firmly poised on the bottom, but he, too, recovers his balance miraculously, and so the horses with their riders proceed along the coast for twenty or thirty minutes, continually stumbling but never falling.

When the nets seem heavy enough the fishermen turn their horses' heads to the shore and pull the bolt rope, which closes the top of the nets to keep the fish from escaping. As they approach the beach dozens of strong and hardy helpers stand

squirming, flopping spoils of the deep are brought forth. Many sorts of fish have been swept to their doom within the meshes of the net—flounders, prawns, eels, whitebait, pilchards, crabs and sundry little North Sea denizens of whose names I am most profoundly ignorant.

The brawny fisherman who led the water march has had an especially lucky haul—enough of fishes, he tells me, to keep him busy peddling them for two or three days.

This fishing on horseback is not a freak or a pastime, but



Rolling up the nets

A couple of fishermen coming over the sand dunes and across the beach

ready to grab the nets and drag the scaly catch safely ashore.

The fishermen dismount from their dripping beasts and open the nets, talking volubly all the while. Varied are the loud exclamations in French and Flemish, interspersed with a few of my own in good United States English, as the

a practical occupation entered into because of the peculiar formation of the coast in this part of Belgium. All of this shore of the North Sea is undergoing a change—in some parts an elevation, in others a slow depression. At Coxyde the land is gradually rising and the sea getting shallower.

Concerning the History of Silk

DID you ever stop to think how ancient a fabric silk is? Who first discovered that the glossy filaments of the unraveled cocoon could be woven into a shining web for apparel? Tradition answers that it was the Empress See-ling-shee of China. The written records of the Chinese Empire are said to describe the treatment of silk 2700 years before the Christian era. It seems certain that the Greeks obtained their knowledge of silk from the Chinese. Aristotle includes it among the discoveries in natural history made during the conquests of Alexander the Great, and gives a minute description of the silkworm. Yet so jealously did the Chinese guard their stock of silkworms that for ages the origin of the silk fabrics imported into Greece and Rome was a matter of conjecture, it being supposed by some that silk was made from flowers or from the barks of trees.

In Rome it was at first considered effeminate for men to wear silk, and for two hundred years after the age of Pliny its use was confined to women. Heliogabalus was the first man in later times to wear a garment composed wholly of silk. The price of the material was prohibitive, a pound of silk being sold at Rome in the third century for its weight in gold.

About three hundred years later the whole silk trade was revolutionized by the visit of two Persian monks to China. "There, amidst their pious occupations, they viewed with a curious eye the common dress of the Chinese, the manufactures of silk, and the myriads of silkworms, whose education either on trees or in houses had once been considered the labor of queens. They soon discovered that it was im-

practicable to transplant the short-lived insect, but that in the eggs a numerous progeny might be preserved and multiplied in a distant climate." After describing the patronage given to the monks by the Emperor Justinian, and their return to China to procure the eggs, the chronicler goes on: "So a care of the eggs of an Oriental insect became the means of establishing a manufacture which fashion and luxury had already made important, and of saving vast sums annually to European nations, which in this respect had been so long dependent on and obliged to submit to the exactions of their Oriental neighbors."

From that time the silk industry spread rapidly through Persia and the whole of the Byzantine Empire, and in 1130 Roger of Sicily brought some silk manufacturers from Corinth and established them at Palermo. The Sicilians soon learned their instruction, and ran Greek silk out of the market. The Venetians, who had been the chief importers of Oriental silk, went to war with Sicily on this account. But Palermo silk thrived in spite of this, and in self-defense Venice took to the silk manufacture herself, and by the thirteenth century had acquired unchallenged supremacy in it. Silk-weaving, glass-blowing and drug-compounding were the three trades in Venice held not to be derogatory to gentle blood, and the nobility could engage in them without degradation.

Silk was first manufactured in England in the reign of Edward III. The "mystery of silkworms" was protected in 1455 by an Act of Parliament.

France established her silk culture in 1564, when the first nursery of white mulberry trees was planted at Nismes.



The new calfskin and canvas ties for outing wear made on mannish lasts, shoes of gray calfskin, golf shoes of canvas and black kid dress shoes

THE woman who loves pretty shoes will perhaps be disappointed with some of the new ties of canvas or calfskin that the very smartest shops are now displaying. This sort of footwear is intended especially for outing purposes, cross-country walks, golf, tennis, etc. So it is not especially dainty but is sternly practical and, what is all-important, remarkably comfortable, and resembles closely in everything but size the kind of shoes made for men.

The vogue of short skirts for street wear favors the sale of boots that are handsome and distinctive—boots of class and style.



Embroidered tan silk stockings and dark tan ties

urally lend itself successfully to ornamentation for shoes made from this shade of leather, and there are new gray buckles and slides made of pyroxylin or tortoise imitation which combine very handsomely.

The gray undressed calfskin was quite popular for several seasons and made handsome footgear; there seems reason to suppose that the same material dressed on the grain instead of the flesh side, will also be fashionable. It has the wearing quality of any grain-finished calfskin, and suitable shoe dressing is being manufactured for it.

Gold-colored satin is a material which is being used with success for evening slippers, to be worn with silk hose of a shade to match. This satin approaches closely the rich gold color of gold cloth, much of which is subject to the defect of tarnishing,

although some fine imported samples have been shown which it is claimed would not tarnish. Rich metallic effects will have a strong vogue for some time to come in evening attire for women.

Perhaps the greatest novelty of all in shoes is the Panama pump made from straw. The original maker of these shoes secured his material by simply cutting up Panama hats. Later, however, the material has been obtainable in flat strips. Pumps of this material are being made with leather tips and collar. The tip, at least, seems advisable, from the standpoints of both looks and wear. The material is well adapted in appearance for summer wear, to go with the customary white summer attire.

The bronze slipper and tie are with us once more, and if ever a prettier thing than either of these in its own field moved women to covetousness we do not know what the thing was.

Instead of the flesh side will also be fashionable. It has the poses, nor harmonious with all colors. It has its limitations and cannot be utilized for house wear with all kinds of frocks, but it is so becoming, so coquettish, and when it does harmonize with a frock it harmonizes so delightfully.

There is very little change in fashionable stockings. Lisle stockings are preferred to silk for summer wear, as they are much cooler. They come in lace effects and also beautifully embroidered. The prettiest are in various floral and conventional designs but there are also some bizarre effects. Chantecleer designs these last are called, but are more for display than for use, for no well-dressed woman wears stockings embroidered in roosters, yellow chickens or pheasants.



Colonial slippers and embroidered lisle stockings



Slippers of gold-colored satin and fancy bronze



New Ideas in Bathing Suits



WHILE fashions in bathing suits do not vary very much from year to year, yet every season there are certain small changes in cut or trimming that serve to show whether they are of this year's brand or simply a hold-over from the summer before.

The new suits that have been brought out for the use of the girl who takes a morning dip in "the briny" or a daily plunge at some lakeside resort are extremely sensible, yet at the same time possess a touch of elegance and some of them are so jauntily trimmed that they are really chic. Suits are made in Princess style and in the semi-Princess, which is better liked by swimmers, as it gives more freedom, and in the conventional style with the blouse and trousers joined together and the skirt fastened around the waist.

All fashionable suits are either of mohair, taffeta, satin, louisine and very occasionally of foulard. There is a sprinkling of color seen, but a limited number of red, brown, gray and violet. The black and navy-blue suits are much smarter looking. Very handsome ones are trimmed with bands of wide braid stitched flat to the neck and sleevebands. Another approved trimming is plaid or striped silk.

In purchasing material for a bathing suit, alpaca or brilliantine should be the choice, unless one can spend unlimited money and choose that quality of silk which sheds water so well. In any case, the choice material is light in weight and wiry in texture. These qualities prevent its becoming over heavy, as flannel does when soaked with water, or clinging, as that material does when thoroughly wet. It is also more quickly dried.

The new bathing suits are very dainty looking for young girls, and with bright silk kerchief head-coverings and long stockings of the same color as these accessories, they are most becoming. Gray, too, is capable of varieties of treatment that make it popular with many. Trimmed with bands of white piped with red, a gray alpaca can be made very gay.

This piped band trimming lights up any material. If used on black, the bands can be

red and the piping white. Worsted braid makes a more expensive but very durable trimming, but it must be well shrunk before it is used, as also should be any material, either new or old, unless the old has had plenty of shrinking from wearing in rainstorms. Quite often the sailor

collar made of a bright color and piped with white will, in itself, sufficiently lighten the darkest suit.

Except for very young girls, black stockings only should be worn, unless the gray suit or navy-blue suit has hose to match. But red stockings, which are sometimes seen with blue or black suits that are trimmed with red, are not in good taste except for small children.

Practically every woman who is at all stout wears a corset with her bathing suit. Another extravagance in the bathing costume is the use of silk stockings. These are invariably worn by fashionable women.

There is a scarf headdress for bathing purposes which is rather interesting. These silk scarfs are not adjusted in the manner of the old-fashioned handkerchief, but are wrapped about the head in Oriental and in classic style. The hair is covered with the silk rubber cap and the scarf is bound around the forehead and tied in a coquettish knot just at one side, back of the ear. These are usually in bright and becoming colors, such as scarlet, blue, green and bright rose color.

This year the shops are showing quantities of the most becoming bathing caps that have ever been put on the market. A cap of some gray plaid silk is perhaps the favorite, and next to this comes the jaunty cap of red rubberized satin with a rosette at each side.

Among other points of fashion interest noted on the beach are parasols, some of which are in coaching styles, with emerald green the predominating color; this, however, for beach use only. Others are made of two squares of gay cretonne or gaudy bandanna handkerchiefs put together in rather a unique manner, and still others are of the cool-looking and serviceable raffia cloth. Very pretty ones are also of pongee.

The bathing suits which illustrate this article are reproduced by courtesy of John Wanamaker.



Striped silk makes an attractive trimming

Mohair trimmed with broad white braid



A semi-Princess effect trimmed with braid

A Dagobert Model

By MABEL NOYES BACON

LOUNGED on the sofa pretending to study, but in reality I was watching Pa, sitting by the shaded light and reading his evening paper. Every time he turned over a page, I said to myself: "Now there's your chance. Why don't you take it, you little goose!" but somehow I always waited till he turned another page.

What is the reason, I'd like to know, that it's so hard to ask one's Pa, who has never shown one anything but kindness, for any extra amount of money, especially if it's to be used to buy a dress or a hat? Still I could feel my courage rising with the buzz, buzz of the sewing machine upstairs. Poor Aunt Martha was working overtime, letting down the hem of my last let-downable dress, a delaine (and everybody knows that was out of fashion ten years ago), preparatory to decorating it with a bias piece around the bottom. Visions of myself wearing this gown, kicking in at the heels (it's my experience that bias-pieced-bottomed, let-down things always do kick in)—these visions, and with the Delta reception only two nights away, finally fired me to a desperate resolve. "I will strike a sledge-hammer blow and break the ice quickly." It would take a hammer off a sledge to break the ice of Pa's oblivion to the outer world when he's reading the news.

"Pa!" I called repeatedly until he laid down his paper and said in a far-away voice, "Well?" and then I fairly flung out: "I must have a Dagobert model, Moyen Age dress!"

"Dog o' Bert's model, mink-edged dress," murmured Pa reflectively after a moment. That's the way he got it. Now Pa's a mining specialist and on the side is very much interested in blooded dogs; however, it must have been confusing to find mines and dogs associated in a dress.

"Well, child"—reaching for his paper—"get your aunt to go with you and buy whatever it is that you wish."

"No," said I bravely, snatching his hand away from that old paper, "you must go with me."

"I!" Pa could only gasp. I don't suppose he had ever bought anything that a woman usually buys—not even so much as a spool of thread. He knew little enough about an ordinary dry goods store; considering this, it isn't any wonder he stood aghast at the idea of venturing into a "Ladies' Furnishing."

"You see," I whispered, "we'll be awfully careful how we tell Aunt Martha of our project; I wouldn't hurt her feelings for worlds. Lately I've been thinking I didn't look just right and I'm afraid if she went with me she would take some old-fashioned thing

because it was cheap. I know you wouldn't. Now please say you'll go with me tomorrow so I can have my new gown to wear to the Delta party. I'll meet you after school at Knickerbocker's, on Main Street," and I put my arms about his neck.

"I'll be there if your heart's set on it," he answered resignedly, and I pressed a fervent kiss on his bald spot as he leaned down to recapture finally his much-prized "Times."

You may be sure I had my plans pretty well laid. I knew where there was the dearest little blue dress for only twenty dollars; but I also knew that price would seem awful to a man who didn't have an inkling of the cost of a woman's clothes. (Aunt invariably skimped and eked mine out with a very small outlay of money.) So I piloted him into Knickerbocker's first (the highest priced place in town), hoping to work down gradually through the medium places to the rather ordinary blue-dress shop, where a twenty-dollar garment would be cheap in comparison with the others he had seen.

Oh! Knickerbocker's fairly breathed money with its velvet carpets, long mirrors everywhere, and case after case of the costliest apparel. A lady quite in keeping with her surroundings, and garbed in what I imagine would be called a "creation," her hair done in the most extreme be-ratted, be-circled, be-puffed, be-rolled manner, moved in a stately fashion toward us, and I saw Pa shrink visibly at her approach. He is a big man, but he actually appeared small—and his clothes! I had been reflecting how much dower I was than I had at first realized, but somehow I'd never considered Pa's appearance at all before. Well, all I can say is this: Aunt Martha had his measurements and always bought his clothing, too! Under the circumstances, I didn't think it was strange that the lady sort of stared over our heads when she asked if she could show us anything.

For the life of me I could not remember what kind of a dress I wanted, and Pa was perfectly dumb; but I managed to intimate that I would like to see some frocks.

She gave us chairs and then with the air of a queen graciously descending to entertain two humble subjects, began to lay garment after garment on the stand before us; but when she casually remarked, "Seven hundred dollars," I rose, and grasping Pa's arm firmly, said: "Come, I don't find what I wish here."

"No?" was her rejoinder in the most impudently sweet tone, and I could have slapped her. I'd have liked to have reminded her that people's financial condition could very seldom be gauged

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As I gazed into the mirror I experienced a Cinderella-like joy in my lovely reflection, and wondered if yonder clock should strike whether in a trice I should be changed back into my old dowdy self.





Oriental lace scarf over an evening frock

novelty with fringed ends. A regular note in these, and touches of jet are prominent here as elsewhere.

Brussels net scarfs are also seen in white. Pearl beads and white iridescent bugles replace the jet on the white scarfs, while sequins are frequently used on both.

The very newest scarfs of Spanish lace are almost like a mantilla, and while American women can never hope to wear this wrap with the coquettish grace of the Andalusian, yet in their modified form these mantillas are extremely graceful and pretty. They come all made up with a hood and cape for evening wear. Originally the lace was in the shape of a triangle, but one corner has been gathered or Shirred to fit the head, the ends being brought around and fastened over the breast with a fancy pin. Or it may be that one end will hang while the other is thrown over the shoulder in careless fashion.

The metaled Egyptian scarfs are again in fashion; they are even more thickly covered with hammered metal than formerly. Beaded scarfs are prominent, particularly those with gold or steel beads.

The printed chiffon and mouseline scarfs are smart, especially those of Persian design. A handsome scarf of Chinese silk had a printed floral border; the same design was repeated in velvet over the printed flowers and encroaching upon the plain portion in a self tone.

The shops are showing white Oriental lace scarfs. These are promised an excellent vogue with lingerie and evening dresses.

Many scarfs of both mull and white lace are seen. Prevailing styles in gowns and waists show low-cut necks, and with these



A loosely woven silk scarf in imitation of knitting

Fashionable Scarfs for Summer Wraps

THE popularity of the evening scarf is perennial and it forms an especially useful summer wrap, as it is decidedly the most graceful and convenient thing to throw over an evening gown or light dress for a stroll on the piazza or down the village street. The new varieties of scarfs are simply legion. Those of Spanish lace in black and white are perhaps the most popular. A close rival to these is the embroidered Brussels net. Black is the pop-

some easily adjusted neck covering is in demand. Scarfs are extremely well adapted to the purpose.

The Chantecler madness has even struck the evening scarfs and some of the latest models are shown with rooster and feather designs.

Chiffon veiling comes in more beautiful tones and finer quality than ever before. All the pastel shades are popular and the shaded veils are well liked by women who want something startling. The material is a yard wide and the veil is cut in three-yard lengths, so that they not only cover the hat but cross in the back, and the ends are brought around to the front and tied carelessly. Seldom are the chiffon veils worn over the face except for motoring, the face veil of net being invariably worn. Among the novelty chiffons are those in which silver or gilt beads are woven or insets of lace added to vary the monotony. Chiffon veils or lengths of chiffon cloth are used for evening scarfs and they are often as effective as the more elaborate models.

Self-toned veils, that is, those that come in colors to match the costume, are much smarter than the contrasting colors, except of course in the case of black and white; these are always in good taste with every gown. It will be found, even by the women of average means, that the accessory of

veils or scarfs will be no small item in her expenditures this summer.

There is absolutely no gainsaying the popularity of the scarf. With both day and evening costumes the scarf is a prominent feature, and there are many new points in its use which promise an even more extended vogue.

In the first place, there is the great variety of scarfs shown. They are now made in many different materials — in nets, embroidered and plain; in chiffon, crepe, satin, cashmere de soie and lace. They are braided, embroidered, beaded, spangled, printed in design and ornamented with metal work.

Not only do they show increasing length but width also.



Scarf of Spanish lace



Embroidered Brussels net with fringed ends

The Care of the Complexion in Hot Weather



THE summer girl likes to get a little tan, and, truth to say, tan is very becoming to some women; but sunburn is an entirely different proposition. Nobody, man, woman or child, looks well with a face the color of a boiled lobster with the skin peeling off in spots, so the girl who wants to appear attractive should take a little care of her complexion in hot weather.

An excellent remedy against sunburn consists in bathing the face frequently with elder-flower water, which can be bought at any druggist's. A little plain lemon-juice may also be used when the skin is not very sensitive, or lemon-juice mixed with equal parts of rose water.

The neck and arms should never be exposed to the sun through the wearing of short sleeves or collarless blouses, as many an otherwise beautiful neck has been spoilt for evening dress through being tanned and coarsened by the effects of the summer sun and wind.

If it is possible for you to procure buttermilk, use this for bathing the face night and morning, and in any case do not use hard water for washing the skin. Before going out into the air, the following sedative lotion may be applied to the face: Distilled witch hazel, three ounces; prepared cucumber juice, three ounces; French rose water, one and a half ounces; essence of white rose, one and a half ounces; glycerine of borax, one ounce; oxide of zinc, half an ounce. The skin may then be dusted over with a little fine oatmeal or rice powder. At night a small quantity of good cold cream may be rubbed into the face. If this plan be carefully followed, there will be little fear of seaside tan.

The lotion printed above is perfectly harmless and excellent for the skin, and may be used with perfect confidence.

It is hardly necessary to say that soap and hot water should not be used for a sun-scorched face, nor hard water. The skin can be perfectly cleansed at night with the cucumber lotion, which will soothe and help to heal.

I will give you a homemade recipe for an antiseptic face powder that you will find very useful in summer: Take of salicylic acid, two grains; powdered orris root, three ounces; fine talc, two ounces; pure starch powder, twelve ounces; oil of heroli, one drop; essence of musk, three drops; essence of bergamot, four drops; mix. This may be lightly dusted onto the face before going out, but I strongly advocate it being wiped off again. No one can afford to powder and leave much on, for it coarsens the grain of the skin and shows up every line and wrinkle.

When the face feels burnt and rough, make a bath of warm milk—half a pint is sufficient—warm, not allowed to

come to the boiling point, and dissolve in it a teaspoonful of rose water. Should the face feel irritable in patches that feel and look like incipient eczema or nettle-rash, though probably it is only climatic, you cannot do better than use olive oil. It not only does *not* irritate, but it heals the skin very rapidly. If, however, it feels so sore that even this fails, then take an old nurse's cure—get gin and water in equal parts and bathe the face well with the alcoholic mixture. Gin is the most healing spirit in the world—externally, not internally.

One can say little about freckles, as they vary in amenability to treatment. Some will yield to the nightly application of a paste of calcined magnesia and lemon juice, some to a poultice of raw potato or carrot. A reliable freckle cure is made of lactic acid, four ounces; glycerine, two ounces; rose water, one ounce. Apply several times daily, dabbing on the freckles with a soft linen cloth, pouring a little in a saucer as needed.

This recipe is an excellent one to apply to spots and generally to a bad complexion: Cleanse the face first and then dab on eau de cologne, one ounce; glycerine, one ounce; borax, half a dram; elder-flower water, four ounces. Shake well together.

In very obstinate cases of persistent acne, or hard spots, this lotion often proves successful: Blanched almonds, one ounce; bitter almonds, three drams; distilled water, half a pint. Make an emulsion of these, then strain, stir and add gradually fifteen grains of powdered bichloride of mercury in half a pint of water. Add distilled water to make a pint.

It may seem like a twice-told tale to repeat that there is a very close connection between one's personal appearance and the sort of food consumed. But many women go recklessly on year after year eating quantities of candy, cakes and pastry just as if they had never heard of or did not believe this well-known fact.

It is decidedly worth the while of every woman who wishes to preserve her figure, improve her complexion and in every way benefit her health to pay strict attention to her diet. She must avoid very rich dishes and much pastry, entrees, croquettes, meat pies, pork, veal, and if she is inclined to be too stout or has indigestion, potatoes, except when they are baked in their skins. Candy is also very bad for the complexion, as is also much coffee, tea and chocolate, though these beverages may be drunk in strict moderation without any very harmful effects.

To possess a healthy and fresh-looking complexion the strictest attention must be paid to the care of the health.

BETTINA

By W. Carey Wonderly

BETTINA frock'd in linen duck,
With scarlet sweater, cheeks of tan,
Sets forth—heigho, I call this luck
That I should be the chosen man.

To follow her! No matter where
I'm just as pleased as I can be;
No rarer sight I do declare—
When Betty flits from tee to tee!

Yet when the snow is whirling fast,
And Avenue is decked in white,
Bettina, lo, comes trailing past
And smiles at me a welcome bright.

Up from her furs her eyes shine fair,
With her I go—what ecstasy!
No rarer sight, naught can compare—
When Betty flits from tea to tea!



New Coiffures of the Summer Girl

By ANDRE DUPONT

IT would certainly seem as though the fashionable hair-dressers had determined that a woman's head should attract attention to her appearance at the very first glance, and in truth so conspicuous are some of the new styles that one invariably looks first at the coiffure before inspecting the gown. Undoubtedly these artists in hair have some well-defined plan in mind which they have endeavored or are endeavoring to formulate, but to the beholder the plan is painfully and bewilderingly vague, and were it not for the indefinable air about it of its being the latest fashion, many of the new coiffures would be voted down at once as hopelessly eccentric and conspicuous.

An immense amount of time is, however, spent by the fashionable hair-

Curls are emphatically the keynote of fashion tonsorial. The curl is omnipresent and all-conquering in its bewitching allurement, its feminine coquetry. No arrangement of plaits or coils could have half the charm of the daintily posed curls of the élégante. They may not be her own, but if the handiwork of an artist in hairwork, they have a far more graceful and natural effect than would result if the wearer's own locks were rolled over the fingers and pinned stiffly in place.

Young girls make use of ribbon fillets with flowers and there are some jeweled metal bandeaux.

Many jet ornaments are worn, and steel, silver and gold beads strung at intervals on wire, forming rosettes, are also employed. Sterilized grasses and leaves are also shown. These are made



Hair arranged high with curls



The Colonial style of coiffure suitable for evening dress



The new bandeau style

dressers who really have in mind the desire to furnish models that shall be generally possible and becoming with always the needed touch of individuality about them that is required to

up into hair ornaments — the former in the shape of aigrettes, the latter in flowers. They are rather attractive, but perishable;

yet this is not a detriment as they are comparatively reasonable in price. Most of such grasses and leaves employed for hair ornaments have been through a preservative process.

Hair ornaments have deserved the term "gaudy." A favorite design is interlacing rings joined to a bandeau of gold or silver sequins. Plumes and aigrettes have also been used. Hairdressings are smaller, and involve the use of many finger puffs. Very few of the turban effects are seen.

Much newer than the turban braid is the bandeau style of hairdressing shown in the illustration at the foot of the page. As will be seen by all these photographs a soft effect of the hair on the forehead is considered most desirable, and many fluffy curls are used to bring about the desired result.

Now that so many false pieces added give the head a fashionable contour, there is more necessity than ever for brushing and ventilating the natural hair. It should be let down at least once a day and well aired and sunned.



A fashionable hair ornament

make a woman look smart. Like the study of dress, the subject demands time and thought unlimited.

Old paintings and histories are consulted, the question of when and where the coiffure is to be worn, what will be the background and so on through all the long list of details, each of which counts for so much in the finished picture. The best authorities on the subject agree that the style of dress and the style of headdress must be in keeping one with the other, and the width of the skirt and the length of the waist play most important parts in the arrangement of the hair.

One of the pretty styles in vogue for young girls and youthful matrons is the Colonial, with the hair loosely drawn back from the face, coiled low on the head and with curls artistically falling over the shoulder. This coiffure is, however, suited only to evening dress.

Another and very modish fashion is shown in the hair arranged rather high on the head and decorated with a bunch of curls on one side.

Calling or Afternoon Gowns Suitable for Silks, Lingerie Materials or Light Woolens

(See Colored Plate)



No. 3515—6 sizes, 32 to 42 inches bust measure.

No. 3499—6 sizes, 32 to 42 inches bust measure.

No. 3522—6 sizes, 32 to 42 inches bust measure.

No. 3515 (15 cents).—Lingerie gowns are again the most popular wear for hot weather, and this delightful model is extremely simple, yet it possesses in large degree that indescribable something the French call *chic*. A fine organdie—white-patterned, with Nattier-blue flowers—was used to make the pretty gown shown on the colored plate on the opposite page, but the design is just as well adapted for summer silks, cashmere, challic or woolen or cotton voile. It is also an extremely good pattern for a dress of white or colored linen. The blouse is cut with the body and sleeves in one and closes in the center-back. Tucks on each shoulder give the necessary fulness. In our model, bands of messaline the exact shade of the floral pattern on the organdie are used for trimming, but lace or embroidery insertion can be substituted for this purpose if preferred. The circular skirt is lengthened by a tucked flounce and can either be made in round or shorter length. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure, and requires for size thirty-six, five and seven-eighths yards of material thirty-six inches wide. The skirt is three and one-quarter yards around the bottom.

No. 3499 (15 cents).—Natural-colored pongee made this smart frock in the semi-Princess style, that is so becoming to a woman of good figure. The front breadth of the skirt is cut in one with the shaped yoke and front of the waist. The side-fronts are given a most becoming fulness by tucks just below the shaped yoke. Buttons and an ercu lace collar and cuffs form the only trimming needed. The skirt is a nine-gored model with a shaped yoke. This design can be made up in linen, foulard, cotton materials that are at all firm, cashmere, serge, poplin, etc. The pattern is in six sizes, from thirty-two to forty-two inches bust measure, and

requires for size thirty-six, seven and three-quarter yards of material thirty-six inches wide. The skirt is four and one-eighth yards around the bottom.

No. 3522 (15 cents).—Light-weight serge in one of the shades of lavender was used for this frock, which can be worn on cool summer days and right through the fall. The front is in Princess effect, cut with remarkably graceful lines. The skirt has seven gores and is lengthened by a gored and pleated section. Braid and buttons form the only trimmings. The neck can be finished in the fashionable collarless style, as shown in the colored plate, or, if preferred, it can be completed by a lace yoke and high stock collar. Silks, woolens or linen are most suitable for this design. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure, and requires for size thirty-six, six and one-quarter yards of material thirty-six inches wide. The skirt is three and five-eighths yards around the bottom.

DRESSY waists for early fall are being shown made of vari-colored chiffons, nets and silks, with which are often worn black Chantilly lace or embroidered chiffon jumpers.

Black chiffon jumpers piped with Persian silk or with black satin are attractive novelties.

Embroidered nets are also fashionable, and colored net waists have been seen for some time. Of recent introduction is the peasant-bloused waist of Indian or Persian hand-kerchief material, made with round neck and elbow sleeves, trimmed with lace-edged mull or net frills.

The veiling idea has strongly influenced the designers of costume blouses, and nine out of ten of the prettiest models in this class are of chiffon, silk mousseline or étamine veiling silk or satin, lace or contrasting chiffon.



3515

CALLING OR AFTERNOON GOWNS SUITABLE FOR SILKS, LINGERIE MATERIALS OR LIGHT WOOLENS
FOR DESCRIPTIONS SEE OPPOSITE PAGE

3499

3522



3491-3529

3488-3325

3507-3497

STYLISH AND ARTISTIC FROCKS FOR SUMMER AND FALL

FOR DESCRIPTIONS SEE OPPOSITE PAGE

Stylish and Artistic Frocks for Summer and Fall

(See Illustration on Opposite Page)



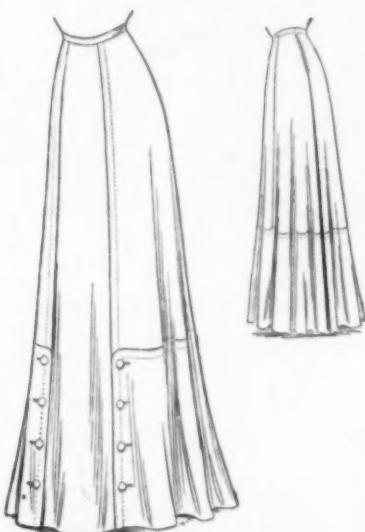
No. 3491—6 sizes, 32 to 42 inches bust measure.

sleeves may be full length or just below the elbow, according to the wearer's taste. The pattern is in seven sizes, from thirty-two to forty-four inches bust measure, and requires for size thirty-six two and one-quarter yards of material thirty-six inches wide.

The skirt (No. 3325) is a three-piece model with a gathered flounce, and is further described on page 1160, giving quantities of material, etc.

Nos. 3507-3497 (15 cents each).—Hairline stripes have certainly won great favor among the women of fashion and promise to continue for some time. This is due to the fact that they are becoming to both large and small and may be found in all-priced materials. This stunning frock was developed in cream-white serge with a fine black stripe. The waist has a broad Gibson tuck on the shoulder, extending to the waistline in back and terminating at yoke depth in front. A chemisette of embroidery gives a soft effect toward the face. The waist closes at the side with one large button. The pattern can be had in six sizes, from thirty-two to forty-two inches bust measure, and requires two and three-eighths yards of material thirty-six inches wide for size thirty-six.

The skirt (No. 3497) has a two-piece upper section, lengthened by a straight box-pleated section. For further description, quantities of material, etc., see page 1160.



No. 3520—6 sizes, 22 to 32 inches waist measure.



No. 3488—7 sizes, 32 to 44 inches bust measure.



No. 3507—6 sizes, 32 to 42 inches bust measure.

The demand for white waists is about equally divided between lingerie and tailored styles. Colored waists, or white waists embroidered in color or trimmed with colored bands are the latest novelties.

Handsome white waists are made of marquisettes and voiles, trimmed with Irish and Cluny laces and hand-embroideries. Leading models have low necks and elbow sleeves; many are made with three-quarter and full-length sleeves.

Cotton crépes, real and imitation, are receiving favorable attention.

Lingerie styles include low-necked and short-sleeved models made of lawn or crossbarred muslin, finished with wide pleated, lace-edged sleeve and collar frills.

Tailored styles continue to make use of linen, lawn and batiste materials. The models most in demand are the side-frilled types, with pleated, tucked or plain blouses. Long sleeves are the rule, with stiff buttoned cuffs or lace-edged sleeves buttoned in lingerie fashion.

Nos. 3491-3529 (15 cents each).—A smart costume of black taffeta was the result of combining this waist and skirt. Clusters of three tucks extend from the yoke, which may be omitted if one desires, making a plain tucked shirt waist. The sleeves may be made full length or just below the elbow and a high standing collar is also provided for. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six requires two and seven-eighths yards of material thirty-six inches wide.

The skirt (No. 3529) is cut in five gores, the side and back gores lengthened by a circular flounce. Linen, chambray, cashmere and pongee are also suitable materials. The model would be very smart if worn as a separate skirt with different waists, and in that case could be developed in rep, poplin, broadcloth or serge. The pattern can be had in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires four and three-quarter yards of material thirty-six inches wide and measures three and one-half yards around the lower edge.

Nos. 3488-3325 (15 cents each).—The illustration portrays a charming summer costume suitable for such materials as foulard, marquisette, linen and soft silks and woolens. In this instance, pale-blue handkerchief linen, with trimmings of embroidery insertion and chemisette of allover embroidery were used. The waist is one of the season's latest productions, having three tucks either side and a deep shawl collar, rolling almost to the waistline. The

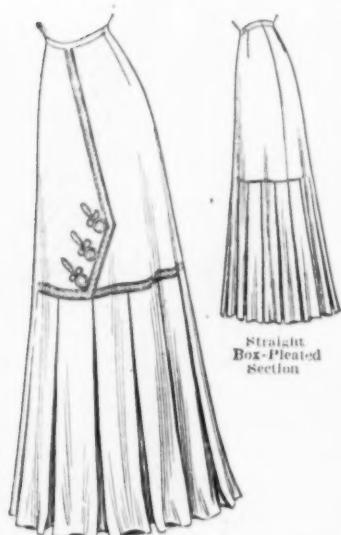
Stylish and Artistic Designs for Summer and Fall

No. 3497 (15 cents).—An exceptionally smart skirt is shown under this number. The upper part of the skirt is cut in two pieces and fitted over the hips with darts. The lower section is box-pleated and may be made in round or shorter length. Voile, taffeta, pongee, serge and linen are suitable materials, but if one desires the model may be developed in embroidery flouncing or bordered material, for the lower edge of the pleated section is straight. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure, and requires four and three-eighths yards of material forty-four inches wide for size twenty-six. The width around the bottom is five yards.

No. 3325 (15 cents).—Charming, indeed, is this skirt model, composed of a three-piece upper portion and a gathered flounce. The design is well adapted to lingerie materials, soft silks, marquisette, nun's-veiling and cashmere. The pattern can be had in six sizes, from twenty-two to thirty-two inches waist measure, and requires five and one-quarter yards of material thirty-six inches wide for size twenty-six. The width around the lower edge is four yards.

No. 3511 (15 cents).—Tailored shirt waists are always good style, and this one is especially pretty, as it has a distinctiveness entirely its own.

The scalloped front opening and turn-back cuffs make it different from all other shirt waists. Two narrow tucks either side of the front and a Gibson tuck on each shoulder give the desired amount of fulness. Linen, poplin, percale and taffeta are materials suited to the mode. The pattern can be had in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires two and one-eighth yards of material thirty-six inches wide.



No. 3497—6 sizes, 22 to 32 inches waist measure.

from every point of view except the front. The hard collar line should be softened by a lingerie frill or embroidered lingerie collar falling over the tailored collar and coming next to the throat. There are numbers of such collars in all grades of fineness and usually accompanied by cuffs to match.

Sometimes, where the collarless effect is not desired, instead of introducing a guimpe the veiling chiffon or mousseline is run up on to form a perfectly plain yoke and collar, semi-transparent of course, and perhaps relieved by a line of white or cream at the collar top.

Often two veilings of chiffon are used in order to secure a desired color scheme. One of the best-looking costume blouses seen was made for wear with a black satin coat and skirt and was of black chiffon over brilliant radium-blue chiffon, which in turn veiled white.

The bordered chiffons are used for some attractive little blouses of simple line, a surprise arrangement with the modified kimono sleeve being a design which is often chosen for such material. Persian or cashmere silks veiled in plain chiffon, cashmere chiffon veiled in plain chiffon and cashmere chiffon or mousseline in exquisitely soft tones without veiling are popular blouse motifs, and much is done with these charming antique printed cottons or cretonnes veiled in plain chiffon or made up without veiling and softened by net or lace collars and frills and touches of black in cravats, buttons, etc.

The newest models in very handsome hand-made lingerie blouses are composed of heavy, soft hand-woven linen beautifully embroidered in openwork designs and combined with the sheerest of linon and finest of laces.

The cotton crépes are less used by the blouse makers than they were last season, but beautiful models are made up in the fine cotton étamines. White linon embroidered in color is much liked, the touch of color echoing some one of the tones in skirt and coat with which the blouse is worn.

There is no doubt at all about it—this is a year of smart shirt waists. There have been seasons when the separate blouse was on the whole more elaborate, but never has there been a season when it was more effective.

The triumph of the frill has much to do with this. It is an impractical thing, this pleated frill, but it is charming.



No. 3325—6 sizes, 22 to 32 inches waist measure.



No. 3511—7 sizes, 32 to 44 inches bust measure.

THE collarless blouse is enormously popular this summer, but though the fashionable woman has taken up the collarless models with enthusiasm, there are always women who refuse slavishly to adopt unbecoming modes, and in New York there are plenty of fashionable women who sadly but firmly pass by the collarless models or have them modified by the addition of thin guimpes rather than display an unbeautiful throat in the pitiless light of day.

A walk on any bright afternoon will make a casual observer wish that more women were blessed with knowledge of their limitations. When the collarless frock or blouse is becoming it is charming, but few women past their teens wear it well in connection with a severe street costume. The effect from a front view may be attractive, but where, as is so often the case, there is nothing to soften the hard line of a tailored collar against the bare throat around sides and back, the ordinary tailored coat worn with a collarless blouse is a lamentably unbecoming thing.



3517



3457



3520

Attractive and Seasonable Blouses



3517, Ladies' Over-Blouse

3457, Ladies' Waist

3526, Ladies' Waist

No. 3517 (15 cents).—The illustration portrays a charming over-blouse of pearl-gray chiffon cloth, trimmed with bands of messaline of the same shade and finished with a large cut steel button. The guimpe is made of all-over embroidery, which is so popular this season. These over-blouses are also made of net, figured in cashmere patterns, and often one will see a plain black net over a delicately flowered organdie, which gives a very pretty effect. The pattern also provides for a short cutaway peplum, which

can be used or not as the wearer desires. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six requires one and three-quarter yards of material thirty-six inches wide for the over-blouse, with two yards of material thirty-six inches wide for the guimpe.

No. 3457 (15 cents).—Nothing is more attractive for all seasons of the year than one of these waists, with the body and sleeve in one. For warm days, cotton crep , linen,

(Continued on page 1204)

Pretty and Serviceable Styles for Summer

Nos. 3486-3467 (15 cents each).—Style and comfort were both considered in designing this smart summer costume of white linen. The waist has two tucks on each shoulder, which extend all the way down the back and terminate at yoke depth in front, giving a desirable amount of fulness



3486, Ladies' Waist 3467, Ladies' Two-Piece Skirt

across the bust. The neck is cut out in front just enough so that a dainty Dutch collar may be worn. However, if the wearer desires, the waist may have a standing collar and the cuffs may extend to the wrist. The waist closes at the left side of the front, where the edge is scalloped. The pattern

can be had in seven sizes, from thirty-two to forty-four inches bust measure, and requires two and one-quarter yards of material thirty-six inches wide for size thirty-six.

The skirt (No. 3467) is also scalloped and is lengthened by a gored pleated section. Poplin, rep, chambray and serge are suitable materials. The skirt pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires five yards of material thirty-six inches wide. The width around the bottom is four and one-half yards.

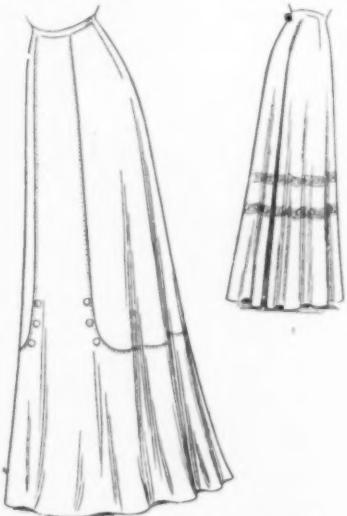
No. 3521 (15 cents).—One of the latest skirt models is shown under this number. The two side gores are circular and the front panel and circular flounce are cut in one, a feature worthy of notice in many of the new models. The skirt may be made in round or shorter length and an inverted pleat finishes the closing in back. Linen, poplin, serge and broadcloth are suggested, but, in fact, any material of firm texture is quite suitable

for this model. The pattern can be had in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires two and seven-eighths yards of material forty-four inches wide, and measures three and one-eighth yards around the lower edge.

THE shoulder and sleeve in one arrangement is having a pronounced vogue and is not hard to handle when you have once learned the knack. Sometimes it is much draped over the shoulder and upper arm. Sometimes it is plain save for the soft fulness in front of the arm, but almost always it is fitted up closely under the arm. Once in a while you see a model which preserves a trifle more of the original Japanese tradition and blouses considerably over a girdle at the sides.

White and black schemes are, as we have intimated before, well to the front, and women welcome them enthusiastically because they are both practical and becoming. Black chiffon over white and black foulard makes up some of the best-looking general utility frocks we have seen, some of them being made up with the utmost simplicity, their only trimming being a little black embroidery at the neck.

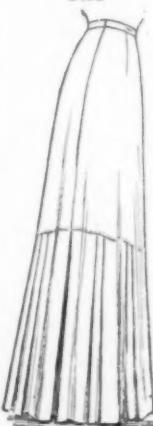
When chiffon is used in combination with other textures it is invariably tucked or laid in fine box-pleats, and is seldom made up over a stiff boned or even a heavy silk lining. A few hand tucks are better, however, than a multitude of machine pleats.



No. 3521—6 sizes, 22 to 32 inches waist measure.



3425

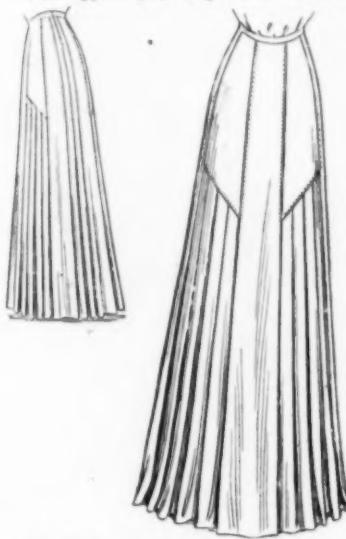


3467

A Smart Skirt and a Dainty Summer Gown

No. 3527 (15 cents).—A stylish skirt model in nine gores is shown under this number. Alternating gores are constructed by joining the pleated section to a yoke, making the model one of unusual and attractive design. Linen, rep, serge and panama are the popular skirt materials. The pattern can be had in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires six and one-quarter yards of material thirty-six inches wide. With the pleats drawn out, the skirt measures four and three-quarter yards around the lower edge.

Nos. 3501-2989 (15 cents each).—What could be



No. 3527—6 sizes, 22 to 32 inches waist measure.

and the square tab extending on the yoke would, perhaps, lead one to think the waist closed there, while the real closing is in the center of the back, which is plainly shown in the smaller illustration at the left. Lace medallions adorn the costume, and, if one prefers, the waist may be finished with a standing collar and long sleeves in place of the pleated frills. The

waist pattern can be had in six sizes, from thirty-two to forty-two inches bust measure, and requires two and one-half yards of material thirty-six inches wide for the thirty-six size.

The skirt (No. 2989) has three broad tucks near the lower edge, and is gathered to a yoke of medium depth. Mull, organdie, marquisette, nun's-veiling and foulard are materials also suited to the mode. The skirt pattern comes in six sizes, from twenty-two to thirty-two inches waist measure, and requires five and three-quarter yards of thirty-six-inch material for size twenty-six. The width around the bottom is three and seven-eighths yards.

PLEATED skirts of all sorts are decidedly fashionable, and among the new models in linen dresses there is to be seen the greatest variety in the adjustment of pleats and tucks. The fewer and simpler the collection of tucks the better, though, for linen is intended distinctly as a "tub" dress and it is a mistake to lose sight of this fact in making it up.

For traveling and for wear coming in and out of the city through the

early summer a Russian blouse suit of dark-blue or even deep strawberry linen is delightfully smart and, a still more important consideration, deliciously cool.

For traveling pure and simple there is nothing, however, to equal the comfort of a dark-blue pongee made with a simple gown that will look trim and neat when the coat is



3501, Ladies' Waist 2989, Ladies' Tucked or Gathered Skirt

removed and a jacket that is almost exaggeratedly plain in its lines. Many of the newest pongee, rajah and Shantung costumes are lined with a foulard silk showing a ground of the same color as the pongee, and the separate waist to wear with this costume is of the same silk.

There are also pretty combinations of pongee and foulard.



3501



2989

Advanced Fashions in Coats

Nos. 3466-3458 (15 cents each).—Without any doubt, the body-and-sleeve-in-one idea has taken a strong hold on the world of fashion. Even the new coats follow the line of the shoulder and arm and are cut with body and sleeve in one. This model is exceptionally graceful; the lower edge of the coat is outlined in points in front, and if one prefers a straight outline, the pattern provides for it. White serge, with trimmings of fancy braid, made this charming suit, but dark serges, linen, broadcloth and voile would be equally pretty. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six requires two and one-half yards of material forty-four inches wide.

The skirt pattern (No. 3458) is a seven-gored, side-pleated model, and might also be used as a separate skirt to

be worn with various waists or blouses. The skirt pattern can be had in eight sizes, from twenty-two to thirty-six inches waist measure. Size twenty-six requires five yards of material forty-four inches wide, and, with the pleats drawn out, measures four and one-eighth yards around the bottom.

No. 3524 (15 cents).—An exceptionally smart model, that is appropriate for woolens or linens, is shown under this number. The collar and neck opening are the special feature of this design



No. 3524—6 sizes, 32 to 42 inches bust measure.

and are entirely new and up-to-date. Gray suiting was used in this instance, with collar facing of black satin. The pattern can be had in six sizes, from thirty-two to forty-two inches bust measure, and requires for size thirty-six, two and five-eighths yards of material forty-four inches wide.

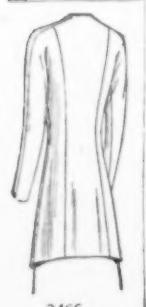
PERSIAN colorings and designs are frequently repeated among the imported frocks. Whole frocks of foulard in such designs, veiled in chiffon or merely relieved by plain color, are shown, and as trimming the Persian foulards, satins, etc., are greatly in demand.

More elaborate and costly effects are obtained by hand-embroidery in Persian designs on net or chiffon or satin, and some remarkably elegant models from a famous maker show such hand-embroidery in bold detached designs on soft silk veiled in chiffon or étamine.

One superb French cloak of the enveloping cape type, draped slightly over the arms, is of Egyptian green soft silk. Over the surface are embroidered large Oriental motifs in Persian coloring. The whole is veiled in sheerest black silk étamine and a wide border is almost solidly worked in Persian design on the étamine.

Cottons come printed in all sorts of Persian and old world designs. Some extremely chic frocks in linen have the upper part of the bodice in one of these antique-looking printed cottons, whose predominant color harmonizes with the tone of the linen, or the blouse may be of the printed cotton and the linen brought up over it in bib fashion.

Whole blouses of these quaint cotton stuffs are made up too for wear with coat and skirt suits, the plain color of the suit being echoed in slight touches on the blouse, or the blouse material finding its way into the cuffs and collar of the coat. On the same quaintly artistic order are certain daintily figured pongees and crépy silks.

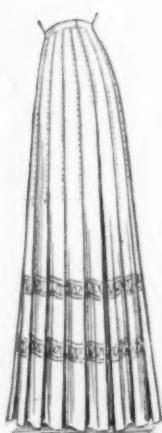


3466



3466, Ladies' Coat

3458, Ladies' Seven-Gored Pleated Skirt



3458

Suggestions for Summer Coats



3519, Ladies' Coat

finishing off the sleeves. In the simpler jackets black voile and These coats are frequently made on strictly tailored lines and have no trimming.

Several houses are featuring tan serge coats in place of coverts, but the demand for them has been limited.

Unlined short wraps made of chiffon, voile and marquisette are being shown in the shops. Many of these are confined at the waistline with a belt, made on the principle of the Russian blouse. While most of these wraps are in black, a few colors are being shown, such as mode, gray, lavender and blue.

While there has been considerable interest shown this season in shorter coats, the bulk of the demand was and still is for the full-length garment, which answers many purposes and is considered a most economical investment by the average woman. A coat of this character can be used for automobiling, driving, traveling, stormy weather, shopping and, in fact, many are often worn on more dressy occasions, so that today they are almost a necessity.

The most popular of these coats are the serges, fancy worsteds and tweeds. These are usually semi-fitted, but are cut so as to show the lines of the figure.

No. 3489 (15 cents).—A stylish coat, to be worn separately or as part of a costume, is shown under this number, developed in tan linen with trimming on the collar and cuffs of bright-red linen, which is quite practical for general wear. If one prefers a dressy coat, pongee with Persian trimmings or black satin braided with soutache, as shown in the smaller illustration, would be very effective. Serge, voile and taffeta are also suggested, and with a skirt of the same material would make a very pretty costume. The pattern can be had in six sizes, from thirty-two to forty-two inches bust measure, and requires for size thirty-six, three yards of material thirty-six inches wide.

No. 3519 (15 cents).—No matter how large our summer wardrobe may be, it can never be considered complete without at least one long coat. Nothing could be more simple to make than this stylish model, built on semi-Princess lines and having a deep shawl collar. In this instance natural-colored Shantung was used to excellent advantage in reproducing the model. The collar and buttons were made of black moiré. Other materials suited to the mode are linen, serge, broad-cloth and taffeta. The pattern comes in eight sizes, from thirty-two to forty-six inches bust measure. Size thirty-six requires four and five-eighths yards of material forty-four inches wide.



No. 3489—6 sizes, 32 to 42 inches bust measure.

AMONG the jackets that are finding favor are those made of black satin. These are usually from twenty-four to thirty-six inches long and more or less trimmed. Waistcoats are often seen made of changeable moiré, Persian or satin, hand-embroidered in Oriental colors. A few have vests of cretonne and piqué, which are also considered very smart.

In some of the all-black coats the only touch of color is a white lace frill edging the collar and light-weight broadcloths are used.



3519

A Stylish Cloth or Linen Suit

No. 3505 (15 cents).—What could be more stylish than a plain tailored suit, for any season of the year? They are always good taste and are suitable for all materials, such as linen, pongee, serge, voile and broadcloth. A suit like the model would be stunning developed in mixed gray suiting, with collar facing and buttons of black moire. The coat, while it is not tight-fitting, is a little more than semi-fitting, and may be made in either of two lengths, as the illustration shows. The skirt is a well-cut seven-gored pleated model, and may be made in round or shorter length. The pattern can be had in seven sizes, from thirty-two to forty-four inches bust measure, and requires seven and one-eighth yards of material forty-four inches wide for size thirty-six. With the pleats drawn out the skirt measures four and one-eighth yards around the lower edge.

BLACK satin suits and tailored pongees and foulards are novelty styles being worn by a few well-dressed women at present. Black satin gowns and suits are ultra fashionable, however, but are receiving more attention in Paris than in America.

Coats for these suits are very short and rather close-fitting, although a few long coats in pongee have been shown and are being worn. Even these long coats close, as do the short coats, near the waistline, with either one, two or three buttons of plain or fancy mold. Pongee suits are embroidered in self color, particularly the three-piece suits.

Foulard and pongee suits are also being worn and are made in Russian blouse styles. This is a type, however, which is at the height of its popularity at present. White serge suits, both plain and hairline striped, continue in favor for summer and are especially well adapted for sporting purposes.

Wraps of chiffon and marquisette have been supplemented with coats of black satin and poplin. Separate short coats, a few showing novelties in Eton shapes, made of black satin or changeable taffetas, have been introduced. Short, quaint capes of moiré or colored poplin and taffeta are trimmed with ruches, quills or puffs and made smart with bands of colored embroidery or printed cotton or silk in Persian effects.

Linings for evening wraps and coats are of contrasting color, either of chiffon or soft satin. A few printed chiffon linings in Persian or other rich color designs are seen.

Lingerie dresses are made in tunic or peasant blouse styles. Attractive Russian blouse dresses of white lawn are simply trimmed with inserts of heavy linen lace. The simpler models are trimmed with insertions of Valenciennes and Mechlin laces or embroidered bands. Elaborate dresses show the use of much allover embroidery, with ruffles of narrow lace outlining simulated polonaises.

Imported models are trimmed with white rubber beads. Colored beads are a high-style trimming. Both wooden and rubber beads are a prominent trimming feature.

Chiffons, both changeable and printed, are extremely popular. Dresden effects, notably single flower or bouquet designs printed upon white or pale yellow chiffons in allover patterns, are used to veil white satin or silk frocks for dancing and evening wear.

Knee sashes and girdles of ribbon in Dresden design, matching the color of the embroideries of the chiffon over-dress, are supplementary trimmings of a novel and attractive character. Cut steel, silver and jet beaded and spangled nets are also prominently used for over-dresses for evening wear, made in tunic or peasant blouse styles.

Underdresses used in combination with metal embroideries or spangled nets are of plain colored satins or satin-finished silks exclusively. Metal or beaded fringes are another important trimming adjunct for evening dresses.

A number of handsome Persian, Indian and Oriental colored and printed silk or cotton waists made in peasant blouse styles have just been brought out. These are covered with black or colored chiffon jumpers.

Others of these Oriental-designed waists of foulard and cotton materials are made without chiffon or marquisette jumpers, but are trimmed with Toby collars of pleated lace or lace-trimmed mull or organdie. They also have wide-frilled cuffs of lace-trimmed pleatings. Tucked net or sheet batiste and mull guimpes, with dainty three-quarter length sleeves trimmed with frills, are made to wear with these waists. These are late summer styles which designers believe will have a good general vogue for fall.

Waists made of navy blue, Paquin-dotted voiles and foulards are being shown made with high necks and long sleeves and showing white side-pleated front frills edged with plain blue bands. White Irish crochet buttons are quite frequently used to trim these waists, being placed upon the sleeves and fronts to simulate fastenings.

Novelties in white and colored crêpe de Chine waists are well liked, made in simple peasant styles, fastening in the back with small silk crocheted buttons to match the waist, trimmed with self-colored hand-embroideries.

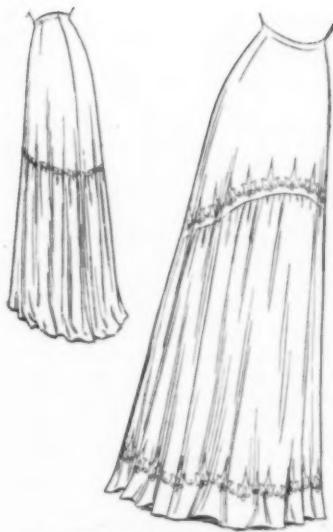
Sleeve lengths upon taffeta and fancy silk waists are being made in full lengths. Dressy waists are showing a fair proportion of elbow and three-quarter length styles, especially those made of chiffon or allover laces, worn over fancy silk or plain-colored chiffon underbodies. Indications are that transparent materials used for waist making will divide honors with those made of novelty silks and satins.

Guimpes are usually of the simplest order, very sheer, little trimmed, unobtrusive and very shallow.



No. 3505—7 sizes, 32 to 44 inches bust measure.

Seasonable Designs in Skirts



No. 3525—5 sizes, 22 to 30 inches waist measure.

four and five-eighths yards of material thirty-six inches wide for size twenty-six. The width around the bottom is four and one-eighth yards.

No. 3513 (15 cents).—Many women who make their own clothes would never attempt a riding-habit skirt, but, with a simple pattern like this, one would experience no trouble whatever. Although riding is a pleasant pastime, there is a certain amount of danger connected with it; consequently one must have a skirt that will afford some protection against accident. This model is cut with an opening to the knees, so that in case of a fall, the rider is at once freed from the saddle. When walking the skirt is buttoned up onto the hip so that the lower edge hangs evenly. Broadcloth, serge, khaki and linen crash are materials generally used. The pattern can be had in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires two and three-quarter yards of material forty-four inches wide.

No. 3523 (15 cents).—A stylish skirt model for serge, broadcloth, linen and in fact all materials of firmer texture, is shown under this number. The upper section is cut in seven gores and closes with an inverted pleat in back, while the lower section is gored and pleated in clusters of three. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires five and one-quarter yards of material thirty-six inches wide, and measures three and seven-eighths yards around the lower edge.

THE person most easily offended is a narrow-minded selfish woman. That she is so very easily offended proves both adjectives true of her. She is quick to take offense because she is so used to running in her own little round of life that very small events seem great ones to her. A slight, no matter how unintentional, hurts her because she is always thinking of herself. Her image is forever outlined between her eyes and whatever they chance to gaze upon. It is a pity, for she might be a pleasing person if it were not for this flaw. As it is, she will be always narrow-minded and selfish, unless she turns squarely around in this matter. It is a great thing to take more thought whether you are hurting people's feelings than whether they are hurting yours!

No. 3525 (15 cents).—It is never difficult to select one's summer waists, but the skirts are usually a matter of quite some consideration. First, one must have a model that is becoming as well as up to date; second, one that is suitable for summer materials, such as mull, organdie, lawn, soft silk, marquisette and soft woolens, and lastly, one that is easy to make at home. This charming model seems to fill all the necessary requirements and would be equally pretty worn separately or as part of a costume. The pattern comes in five sizes, from twenty-two to thirty inches waist measure, and requires

Such people may possibly have friends, but they might have many more if only others were not always treading on their important toes. It is a mystery what they think is gained by this shortsighted course of action. It may win for them a temporary flutter of attention from those who would propitiate them. But the wise and the wary do not love to stay in such company. One cannot lounge, figuratively speaking, with them. And life is so very, very busy that we must be able to relax when we are in the presence of our friends.

You will not find this egotistic person readily giving up such a habit. No, no! In the first place, it makes her more important, calls attention to her, as it were. In the second place, it is something to fill an empty mind with, and it, or something like it, must there remain until displaced by something worthier and better.

Begin to think that there may possibly be other people in the world as good as you. In a word, begin to love your neighbor as yourself, and you will very quickly grow to be more concerned about her feelings than your own. And this is a graceful attitude, O easily offended woman, and much more becoming to you than you can at once perceive.

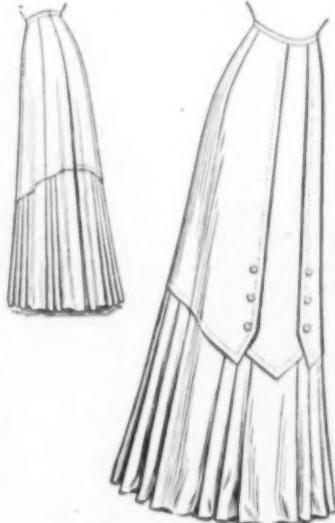
As a general proposition, let me suggest that true friends cannot offend one another. If I have chosen my friends, and they have chosen me, deliberately, it was for reasons of affinity, admiration, love. Once accepted and enfolded in my love, my friend cannot offend me. We understand each other, or if we do not on some slight points, a few words enlighten us. Each attributes to the other the highest motives of loving comradeship, and it is impossible to think evil of them. It is a cheery and beautiful philosophy—one

loves so much that one cannot be offended! The happy woman is not easily offended. The quest for happiness is universal, yet few are fortunate enough to find it. Will-o'-the-wisp-like, it eludes the majority, mocking all their endeavor. They are on the wrong tack, since they seek an objective good; hence they must of necessity find their efforts vain. Happiness is subjective, an attitude of mind which must be sought for within, and not in externals.

The word happiness is derived from the Icelandic "happ," good luck. This is no accident of circumstances, a matter of chance, but the result of self-control and a determination to make the best of life and to seek for the good in all. He only is happy who decides to be happy, it has been said. Thus this much-coveted possession is within reach of all, whether prince or peasant, rich or poor, for happiness is independent of circumstances. The cultivation of a thankful spirit, a contented mind and a firm resolve to make the utmost of each passing moment is within the power of all.



No. 3513—6 sizes, 22 to 32 inches waist measure.



No. 3523—6 sizes, 22 to 32 inches waist measure.

A Comfortable Wrapper and a Simple House Dress



No. 3509—8 sizes, 32 to 46 inches bust measure.

No. 3509 (15 cents).—What is more simple and comfortable than a wrapper like this one, made in soft flannel, cotton crêpe, gingham or percale? It may be made with long sleeves and a turn-down collar, or if one desires a house gown, organdie, mull, soft silk or lawn may be used to great advantage in developing the model, as shown in the smaller illustration, with a square neck, short sleeves and a dainty piece of heading and ribbon, finished with a pretty rosette, holding the garment in around the Empire waistline. The pattern can be had in eight sizes, from thirty-two to forty-six inches bust measure, and requires six and one-eighth yards of material thirty-six inches wide for the thirty-six size. The width around the bottom is three and one-eighth yards.

SMART shirt waists can be made of narrow embroidery flouncing and allovers combined with plain batiste. For the rest of the costume a prominent method of using an allover is either as the upper or lower section of a straight slightly full skirt, the balance being of plain batiste. The joining may be at the knee or at the hipline.

With a skirt of this kind the bodice repeats the two-section idea. The plan is extensively used on imported gowns, the feature of the season being the combination of two materials.

AN attractive novelty in écru embroidery is on batiste with a cord, like the striped lawns and dimities; it is embroidered in brown mercerized thread in an attractive border design, with a small figure extending half way up on the forty-five-inch flounce.

Openwork designs are the general favorites in embroideries, Madeira and eyelet designs leading, with the Irish and Venetian inset effects also high in favor.

Batiste embroideries with inserted motifs of Valenciennes are very pretty indeed. A handsome highly padded batiste has festoon inserts of Valenciennes and embroidered net; another design has medallions of filet with a small design.

No. 3495 (15 cents).—A simple and becoming house dress is shown in black and white percale. The waist is cut with body and sleeves in one and may be worn with a standing collar or pointed neck opening, and long or short sleeves. The skirt is cut in five gores and, like the waist, closes at the left side of the front. An inverted pleat finishes the back. Gingham, chambray, linen and soft woolen materials are also recommended. The pattern is cut in seven sizes, from thirty-two to forty-four inches bust measure, and requires six and one-half yards of material thirty-six inches wide for size thirty-six. The skirt measures three and one-quarter yards around the lower edge.



No. 3495—7 sizes, 32 to 44 inches bust measure.

Practical Garments for Ladies



No. 3530—8 sizes, 32 to 46 inches bust measure.

No. 3530 (10 cents).—Tight-fitting corset covers are so neat and comfortable that most women wear them; some women even prefer them to a brassiere. This garment has many possibilities for neck openings. It may be high, pointed, round or square, as the wearer desires. Long-cloth, nainsook and batiste are suitable materials. The pattern is cut in eight sizes, from thirty-two to forty-six inches bust measure. Size thirty-six requires one and three-eighths yards of material thirty-six inches wide.

No. 3493 (15 cents).—Nothing is considered of more benefit to the woman who wishes good health and a perfect form than exercise, whether it is rowing, basket-ball or the regular gymnasium exercises which are taught in the schools and colleges. To insure perfect freedom of the body, one must have a suit made especially for the purpose, and nothing could be more suitable than the one pictured. The waist has two narrow tucks in front and one broad Gibson tuck stitched to yoke depth. This gives a desirable amount of fulness over the bust. The attached bloomers are pleated into the belt, which closes in front. Serge, brilliantine, flannel and Panama are materials generally used. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure, and requires four and three-eighths yards of material forty-four inches wide for the thirty-six size.

No. 3487 (15 cents).—Women who appreciate the grace and be-



No. 3493—6 sizes, 32 to 42 inches bust measure.



No. 3487—6 sizes, 32 to 42 inches bust measure.

comingness of the Empire modes do not fail to recognize its possibilities in any garment which admits of such construction. The negligée is perhaps unique in its unlimited license, so far as style is concerned, and here alone do we find the lines of the Empire throughout the various changes of fashion. The dressing sacque illustrated is exceedingly pretty and suggests such materials as silk, batiste, dotted swiss and soft woolens. The bolero is dainty and suggests various ideas for trimming; however, since it is entirely separate, one may wear it or not as occasion demands. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six requires three and one-half yards of material thirty-six inches wide.

NEW styles in muslin undergarments are made of a wide variety of materials. Foremost among these are embroidered all-over lawns and batistes, in both white and cream-colored goods.

Sets made of these materials include gown, drawers, and a corset cover and underskirt combination. This last garment is known as a Princess slip and is also in good request in less expensive, but attractive materials.

Trimmings for garments made of embroidered all-over materials include Cluny, Val and Mechlin edges and insertions, together with embroidered beadings for ribbon threading and bows.

Stylish Coat Suits for Misses



No. 3514—6 sizes, 13, 14, 15, 16, 17 and 18 years.

No. 3514 (15 cents).—Charming coat suits for misses are being made in light or dark gray suiting, cheviot, serge and light-weight broadcloth. The long rolling collar continues to be popular on the short, dressy models and is often faced with satin, bengaline or moiré. This model is certainly chic, fastening in front with two large buttons of the material. The skirt is cut in nine gores, each gore falling into a pleat at about knee depth. The pattern can be had in six sizes, from thirteen to eighteen years. The fifteen-year size requires five yards of material forty-four inches wide.

No. 3518 (15 cents).—The illustration portrays a stylish coat suit suitable for linen, pongee, serge, broadcloth or cheviot. The coat is the regulation seven-eighths fitting model and may be made in either of two lengths. The skirt is cut in eight gores, alternating gores lengthened by a pleated section and finished at the lower edge with a three-inch hem. The pattern is cut in five sizes, from fourteen to eighteen years, and requires for the sixteen-year size, six and one-half yards of material thirty-six inches wide.

MANY pongee coats are being made up for misses' wear. The long semi-fitted coats of navy blue and tan serge are meeting with great success. Many have long rolling revers faced with foulard, changeable silk or pongee. A few of the high-class coats have the revers embroidered in the Russian and Persian effects. As most of them, however, are intended for general utility purposes, the plainer effects are most desirable.

Some of these coats are being made with the blouse front and back, but the fulness is gathered into a belt, which is usually of the material. The blouse front and plain back is also a style which is popular, and there are also many plain coats built on lines similar to a man's overcoat.

Skirts for misses are nearly all in one of the new pleated forms, with the pleats running up to the waistline. A few semi-circular and gored skirts made very narrow around the bottom and finished off with a bias band of the material are shown but these are not very popular.

A favorite way of finishing this band is to have it corded in some contrasting color to match the trimming on the coat.

Some of the skirts have a panel front and back, with the pleated sides starting from below the knees. Some are made with clusters of pleats, each cluster being caught in with a strap, and others are made with box-pleats stitched down way below the knees. Designers have considerable latitude this season, and many clever suit skirts are now being shown in the fall models.

The most noticeable change observed in the jackets is their shortness.

In silk, dressy light woolens or lingerie materials tunic skirts are used, and for the new skirts made with the shaped flounce, always a favorite for young girls.

The simple peasant blouse is seen on some of the high-class models and the collarless neck and short sleeves are particularly desirable. Pierrot frills of embroidery, lace or hand-needlework are frequently used as a finish for both the neck and sleeves, and are considered very smart.



No. 3518—5 sizes, 14, 15, 16, 17 and 18 years.

Good Styles for Misses

No. 3468 (15 cents).—Soft mull in a beautiful shade of mauve was used in the reproduction of this dainty afternoon costume for a miss. The prettily-shaped yoke and the body and sleeve-cap in one are the special features of this costume. The skirt is cut in seven gores and pleated to yoke depth. Lawn, batiste, soft silks and woolens are suggested, and the model may be worn with or without a guimpe, as one prefers. The pattern comes in six sizes, from thirteen to eighteen years, and requires five yards of material thirty-six inches wide for the fifteen-year size.

No. 3512 (15 cents).—This is a stylish dress for firm materials such as linen, poplin, serge and broadcloth. Nothing could be prettier than a dress like the model, developed in pale-blue linen and worn over a guimpe of white all-over embroidery. The skirt is cut in five gores, the front gore extending to the top of the waist, in semi-Princess effect. The model closes with an inverted pleat in the center-back. The pattern comes in six sizes, from thirteen to eighteen years, and requires four yards of material thirty-six inches wide for the fifteen-year size.

No. 3508 (15 cents).—The model illustrated is the sort of dress which will prove very pleasing for the young miss, made of foulard, dotted swiss, cotton crépe or voile, while it also suggests crépe de Chine and marquisette. The underwaist may be made of all-over lace, embroidery or lingerie. The over-waist is tucked to yoke depth, giving a pleasing amount of fulness to be gathered in at the waist. The sleeves, which may be long or short, are tucked on the top and gathered at the seam. The deep pointed tunic is draped over a five-gored foundation skirt which is lengthened by a straight gathered flounce. The pattern can be had in five sizes, from fourteen to eighteen years. Size sixteen requires seven and three-quarter yards of material thirty-six inches wide, with three and one-eighth yards of thirty-six-inch material for the flounce.

GREAT numbers of frills and jabots are worn by young girls at present.

A very well liked Dutch collar has a shaped foundation of one or two rows of embroidery, lace, insertion or edging, or of two rows of puffed batiste, to which a wide frill of plain or embroidered batiste is attached. Sometimes the foundation collar is a shaped lace affair, with several small ruffles of lace at the bottom. This style is simply a variation of those collars which have the frill beginning at the neckline.

Tailored stocks are still worn. They are shown with straight top or in military shaping. Gibson points are not



3468, Misses' Dress

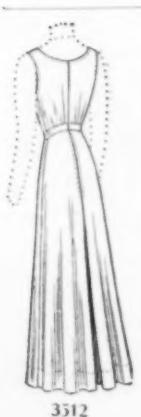
3512, Misses' Dress

3508, Misses' Dress

used at all. Embroidered turnover collars are becoming very popular this season. Very handsome hand-embroidered ones have rather limber turnovers.

A becoming collar with many possibilities is the plain or embroidered stiff linen rolling collar, which meets in a low point at the front. The front may have corners like an Eton collar, or it may slope to a point. It is usually made with a cape to be inserted under the waist. It is of the type known as the "Byron" collar. Windsor ties and cravats of Persian design are well liked for shirt waists.

Attractive bows of sheer silk and batiste, trimmed with fine laces, are shown, in which the loops are short and usually in two pairs, with rather long ends. The daintiest butterfly bows are seen in the shops.



3512



3468



3508

Some Practical Garments for Misses and Girls



No. 3494—6 sizes, 13, 14, 15, 16, 17 and 18 years.

the signature. When very pronounced, the curve will be at both ends of the line. Many actors and actresses use this line in writing.

Entire absence of pretense, humility and modesty are shown in a signature without the sign of a flourish and the writing, as a whole, of a rather small, neat character. But all flourishes and erratic strokes in handwriting are not to be condemned wholesale; they sometimes merely denote a vivid imagination.

Temper is very easily discovered in handwriting. A quick, hasty tempered person will often make a little angular stroke at the commencement of a letter, and almost invariably makes the crosses of the "t's" above or far away from the letter. Should these signs be present in writing combined with others of quite opposite significance—for instance the letter "t" firmly and shortly crossed, or not crossed at all—it will only show that the person's temper, though hasty, is yet under good control.

A cautious man or woman is most particular about punctuation, and

frequently uses a dash instead of a period at the end of a sentence. Prudence shows almost the same signs combined with a perpendicular handwriting devoid of flourishes. When a writer joins all or some of his words together, it denotes sequence of ideas and good deductive judgment. Literary people often write in this manner, as do also physicians, architects and all who have to exercise this faculty to a marked degree.

If you are affectionate, your handwriting, according to graphology, should slope to the right and have somewhat rounded

(Continued on page 1207)



No. 3500—5 sizes, 8, 10, 12, 14 and 16 years.



No. 3528—6 sizes, 13, 14, 15, 16, 17 and 18 years.

No. 3494 (15 cents).—Misses always like something distinctive as well as becoming, something that is entirely new. Although this blouse is on the sailor type, it is neither a sailor blouse, a middy blouse nor a co-ed blouse, but a combination of all three of these delightful styles which misses like so well. The skirt is a straight pleated model with a yoke to hip depth. Linen, poplin, serge and mohair are the materials generally used for these suits. White linen would be very effective if the chemisette, collar and trimming band were made of plaid gingham or some plain colored linen. The pattern comes in six sizes, from thirteen to eighteen years and requires six and one-half yards of thirty-six-inch material for the fifteen-year size.

No. 3528 (15 cents).—A simple and practical gymnasium suit is shown under this number; one that a miss can easily make herself. The waist is plain and may be made with a high standing or turn-down collar. The attached bloomers are pleated into the belt and held in at the knee with an elastic band. Most girls make these suits in their school colors and use such materials as serge, mohair, flannel and panama. The pattern is cut in six sizes, from thirteen to eighteen years. The fifteen-year size requires four yards of material forty-four inches wide.

No. 3500 (10 cents).—Dainty underwear is always welcomed by misses and girls, and here is a simple pair of drawers which any girl could make herself, whether or not she had ever attempted to make any of her own clothes before. In fact, this would be a good opportunity for her to start, and, as the model might be plain or as elaborately trimmed as one desires, it will suit the tastes of any girl. Crossbarred dimity is used a great deal for underwear, as it is very dainty and pretty and requires very little trimming. However, many people use nainsook, longcloth and fine linen. The pattern is cut in five sizes, from eight to sixteen years. The twelve-year size requires one and one-eighth yards of material twenty-seven inches wide, with one-half yard of material for the ruffle.

How to Read Character by the Handwriting

WHETHER its deductions are true or false, graphology—the science of reading the character by handwriting—undoubtedly leads to a great deal of fun and merriment. All women, and most men too, for that matter, like to have their characters read—always providing the result is flattering to their vanity. So study your friends' handwriting; if you find anything you do not like, expurgate it before you tell them the result, and you will be popular in society.

If you love admiration and are inclined to be coquettish, this trait will be sure to show itself by a curved line under

the line. Many actors and actresses use this line in writing.

Entire absence of pretense, humility and modesty are shown in a signature without the sign of a flourish and the writing, as a whole, of a rather small, neat character. But all flourishes and erratic strokes in handwriting are not to be condemned wholesale; they sometimes merely denote a vivid imagination.

Temper is very easily discovered in handwriting. A quick, hasty tempered person will often make a little angular stroke at the commencement of a letter, and almost invariably makes the crosses of the "t's" above or far away from the letter. Should these signs be present in writing combined with others of quite opposite significance—for instance the letter "t" firmly and shortly crossed, or not crossed at all—it will only show that the person's temper, though hasty, is yet under good control.

A cautious man or woman is most particular about punctuation, and

frequently uses a dash instead of a period at the end of a sentence. Prudence shows almost the same signs combined with a perpendicular handwriting devoid of flourishes. When a writer joins all or some of his words together, it denotes sequence of ideas and good deductive judgment. Literary people often write in this manner, as do also physicians, architects and all who have to exercise this faculty to a marked degree.

If you are affectionate, your handwriting, according to graphology, should slope to the right and have somewhat rounded

Plain and Tucked Guimpes and Stylish Coats

No. 3490 (10 cents).—A guimpe is an absolute essential nowadays and every girl should have at least two or three. No. 3490 shows two of these useful garments of the very latest cut. The plain guimpe is usually chosen for allover lace or embroidery or the new embroidered net. It can be made high neck, as shown on the figure, or cut round, pointed or Dutch neck, as indicated on the small views at the left of the picture. The tucked guimpe is pretty for lawn, swiss, dimity, China silk, cashmere, etc.

It can be made with either long or short sleeves as desired. The pattern of both these guimpes is cut in 6 sizes, from thirteen to eighteen years, and requires for the fifteen-year size, one and seven-eighths yards of material thirty-six inches wide for the plain guimpe, and one and five-eighths yards of material thirty-six inches wide for tucked guimpe.

No. 3492 (15 cents).—Even quite tiny girls nowadays have their tailored suits just as mama does. And this pattern shows one of the very newest models. The small maiden shown in our illustration is wearing a suit of navy blue serge with long shawl collar and cuffs faced with black velvet. This is intended for school wear in the fall and early winter, but if the suit is wanted for immediate service it could be of linen, piqué or duck or of pure white or cream or hairlined striped serge. The coat is made in the semi-fitted style without seam in the center-back. It is fastened by two big buttons in the front and may be plainly finished by rows of stitching or have the collar and cuffs faced with velvet, satin or silk or adorned with touches of braid.

The very jaunty box-pleated skirt is cut with eight gores and has the pleats stitched down to yoke depth. The pattern comes in four sizes, from six to twelve years, and requires for the eight-year size, four and one-quarter yards of material thirty-six inches wide.

No. 3498 (15 cents).—An covert made this jaunty little coat, which is cut in a very novel and stylish manner. The side-front pieces let in between the narrow-shaped cen-



No. 3490—6 sizes, 13, 14, 15, 16, 17 and 18 years.

ter-front and the straight box-back are a distinctive feature of the garment. The coat has the rather low closing called for by the present styles and the long shawl collar. Broadcloth, serge, cheviot, sicilian, linen or pongee are suggested for its development. The pattern is cut in four sizes, from four to ten years, and requires for the six-year size, two and one-quarter yards of material thirty-six inches wide.

LITTLE frocks of sprigged cotton, wee flower sprigs in pink, lavender, yellow, etc., on a white ground are made up into the daintiest and simplest of summer tub frocks for misses, with simply tucked or plaited skirts or gored skirts with clusters of tiny tucks either side of front and back box-pleats.



No. 3498—4 sizes, 4, 6, 8 and 10 years.

THE peasant sleeve, which is cut in one with the body of the waist, is shown on some of the new frocks, and is meeting with fair success. Pretty linen and lingerie dresses for afternoon and evening wear for misses are now being shown and promise to be very desirable.

In the evening frocks, sheer fabrics, such as chiffon, marquisette and net, are used extensively. These are usually mounted on satin or crêpe meteor linings. While a few of these dresses are made with small trains, the majority are cut round and escape the ground by a couple of inches, so that they can be used as dancing frocks.

Occasionally hand-embroidery and lace are used as trimmings, but the general characteristic of the smartest frocks is their simplicity, which is a notable feature of all the newest Paris models.

For afternoon wear foulards, taffetas and pongees are being made up. These frequently show the overskirt effect.



No. 3492—4 sizes, 6, 8, 10 and 12 years.

Attractive Styles for Juveniles

No. 3504 (15 cents).—The picture shows a dear little dress that is suitable for all occasions, according to the material used for its development. The dress hangs from the shoulders and has not an ordinary shoulder seam, but a pointed tab which buttons from front to back. This makes it an easy matter to launder the frock. Linen, pongee, ging-

No. 3496 (15 cents).—Mothers usually find that the most practical dress for summer is the one-piece style, which goes on all at once and is easily made and laundered. This little dress opens all the way down the front, and for warm days, the shield may be left out. The sailor collar and yoke facing may also be omitted if one desires, leaving a plain



3504, Child's Dress with Guimpe

3516, Girls' Russian Dress

3496, Child's Dress

2962, Boys' Russian Suit

3506, Girls' Dress

ham, chambray and serge are materials suggested. The guimpe has clusters of three narrow tucks front and back, and a bishop sleeve, which may be finished in either of two lengths. Mull, lawn, batiste or soft silk would be pretty. The pattern comes in four sizes, from two to eight years, and requires one and three-eighths yards of material thirty-six inches wide for the four-year size, for the dress, and one and one-half yards thirty-six inches wide for the guimpe.

No. 3516 (15 cents).—Russian dresses are always good style for girls, and the girls themselves seem to like them. Perhaps it is because they are so comfortable and easy to put on. This one is particularly pretty, as one can have the high neck and long

sleeves or square neck and short sleeves. Linen, chambray, percale, serge and cashmere are materials generally used. The pattern can be had in five sizes, from two to ten years. The six-year size requires two and one-half yards of material thirty-six inches wide.



3504

dress with a box-pleat on either side of the front and back. Linen, poplin, serge, gingham and chambray are materials best suited to the mode. The pattern comes in four sizes, from four to ten years. The six-year size requires three and one-quarter yards of material thirty-six inches wide.

No. 2962 (15 cents).—One could not choose a prettier or more boyish suit for a little Tommy Tucker than the one illustrated. A very attractive little suit in blue and white striped galatea is trimmed with bands of blue denim. The pattern also provides for a broad sailor collar which extends in shawl effect to the lower edge of the blouse. Linen, serge and tweed are also suggested.

The pattern comes in four sizes, from two to five years, and requires two and five-eighths yards of material thirty-six inches wide for the three-year size.

No. 3506 (15 cents).—Soft mull, in a beautiful shade of pale green, made this charming dress, which is

(Con. on page 1234)



3516

3496

2962



3506

Suits for Boys and a Useful Cape for a Little Girl



No. 3510—4 sizes, 6 months, 1, 2 and 3 years.

depth. Gingham, chambray, linen, duck, madras, flannel, etc., can be used for making this model. The pattern is cut in four sizes, from one to four years, and requires for the two-year size, one and five-eighths yards of material woven in the thirty-six-inch width.

No. 3503 (15 cents).—This is the very latest style tailored shirt for men. It has the new puffed bosom that is now so much worn and the comfortable coat closing so greatly appreciated by all well-dressed men. The materials suggested for its development are plain or fancy madras, percale, chambray, linen, etc. The

pattern is in eleven sizes, from fourteen to nineteen inches neck measure. The shirt requires for the seventeen-inch size, three and one-quarter yards of material thirty-six inches wide.

LATE summer models of afternoon dresses are being made of colored dotted white or ecru chiffon cloth, trimmed with bands of plain colored chiffon and satin messaline ribbons. They are designed with the new puffed skirt of moderate width, but narrow outline, gathered into a circular flounced footband. A slightly raised waistline is an important style feature of some of these dresses, although the normal waistline is indicated for the greater majority of the new frocks.

Evening dresses of chiffon, voiles and marquises combined with



No. 3520—4 sizes, 1, 2, 3 and 4 years.

quaint old-time styles. Lingerie dresses that are proving popular include white or colored batistes, lawns or muslins, trimmed with Mechlin and Val laces or bands, and flounces of embroidered muslin.

The white tulle evening frock, trimmed in the daintiest of pompadour ribbons, is an excellent model for summer use, though for that matter it would be appropriate enough in any season. The ribbon is applied to the foundation of white meteor and veiled with the dotted tulle, Shirred in at the waistline, and has its skirt fulness held in softly toward the bottom by lines of shirred cordining. The Chantecler or Pierrot frill of lace and the Japanese sleeve without largeness of armhole are notes of the new season.

No. 3510 (10 cents).—This jaunty little cape forms an exceedingly useful and stylish wrap for a little girl. It makes the child look very picturesque and attractive and can be put together by any mother in a very short time. Bright-red chiffon broadcloth was used for our model but flannel, cashmere, satin or taffeta could be substituted for its development if preferred. The pattern is cut in four sizes, six months, one, two and three years, and requires for the two-year size, two and three-eighths yards of material thirty-six inches wide.

No. 3502 (15 cents).—Norfolk suits are the proper thing for boys from six to fourteen years of age, and any mother, by the aid of a good pattern, can make her small son's suits at home, thus saving money and insuring a good-wearing article. A medium-weight tweed mixture made the jaunty suit shown in our illustration but serge, flannel or any kind of suiting can also be employed. The pattern comes in four sizes, from six to fourteen years, and requires for the ten-year size, three and three-quarter yards of material thirty-six inches wide.

No. 3520 (10 cents).—The jaunty little Russian dress for a small boy shown in our illustration is made of dark-blue galatea and trimmed with fancy red and white cotton braid. The front is given a novel touch by being laid in a box-pleat; the back is perfectly plain. A leather belt is worn at the low waistline but one of the material can be substituted if preferred. The sleeves have their fulness laid in tucks at cuff



No. 3502—5 sizes, 6, 8, 10, 12 and 14 years.



No. 3503—11 sizes, 14, 14½, 15, 15½, 16, 16½, 17, 17½, 18, 18½ and 19 inches neck meas.



By MARY H. NORTHEM

A WOMAN residing in eastern Massachusetts was presented with a swarm of bees about fifteen years ago. She was recovering from an illness at the time, and accepted the gift as a pleasant diversion for outdoor recreation. It was not long, however, before she discovered that there were possibilities for serious work in bee culture, and so absorbed and interested did she become in the subject that she made a careful and thorough study of the life and habits of the bee, with the result that before long she was propagating an industry that afforded her a comfortable livelihood.

From this small beginning of one swarm, the apiary has gradually increased until at the present time it numbers sixty hives. These hives are arranged in a semi-circle in the apple orchard, and protected at the rear by a high hedge, while at the front is a broad free space that affords full scope to the winds that gently sweep across the meadows.

The location of the hives, however, is not of such material importance as many persons have been led to believe. In proof of this assertion, two instances are cited, wherein the bees sought their own quarters in the most congested sections of large cities. The greatest amount of honey produced in a single year was obtained from the roof of a warehouse in Cincinnati, while a few years ago an

immense amount of honey in the comb was gathered from a colony of bees that made their home on Friend Street, in Boston. These wonderful supplies of honey, found in such unexpected places, is no doubt due to the fact that the bees discovered the great public parks, with their generous floral growth, which these cities boast, and made the most of their opportunities.

To a person who does not understand bees, the most puzzling, as well as the most alarming, feature of bee-raising is the handling of the little creatures themselves, but this is really very simple. In my presence, my Eastern friend tore a hive to pieces and handled the bees with perfect fearlessness. She believes that they become accustomed to one person, and while their sight is defective, their sense of smell is very acute. They are timid creatures by nature, yet they show great anger and resentment if one of their number is carelessly crushed. It is singular fact that they cannot tolerate dark clothing, while white dresses or coats do not trouble them in the least. To handle them with impunity, simply blow a little smoke into the hive, and the bees are at your mercy.

This ardent bee-raiser has never lost a swarm, although she generally lets them get quite away from the hive, and then captures them on the limb of some tree by means of a hollow, bag-shaped contrivance on the end of a long pole. This is not the usual mode of procedure, as most



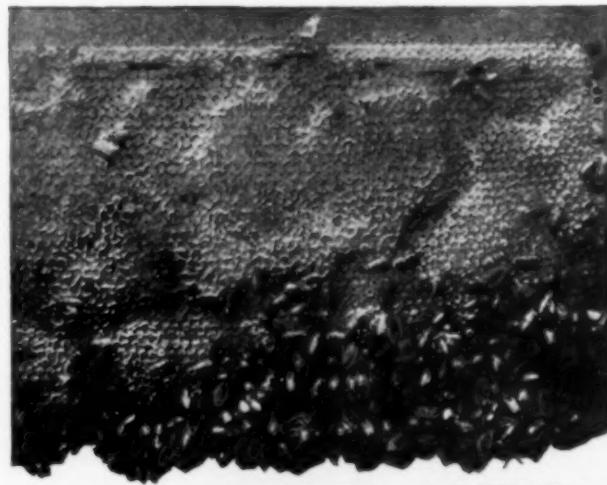
Arranging the beehives

bee men clip the wings of the queen to prevent her flying, put her into a new hive and set up this new hive in the place of the old one. Some even practice "shook-swarming" by moving the frame, queen and all, to a new hive, and shaking about half the bees into the new quarters with her.

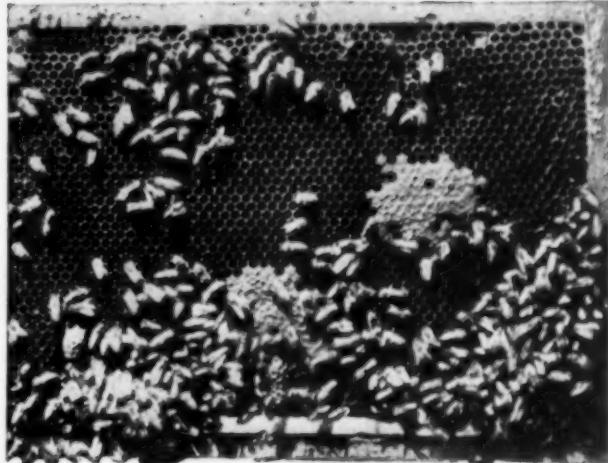
"Apple Blossom Honey," as the product of this apiary is known, is most delicious in flavor and quality, and the demand for it is far greater than the supply. Some few swarms of the bees have been sold, but for the most part they have been retained, in order to increase the supply of the apiary. The owner devotes her entire attention to the work, and at the present time employs assistants. She has made some very interesting experiments, the results of which she freely communicates to other bee-keepers who are less favorably situated, in order to help the good work along.

Her account of how successful the work has been, financially, is most interesting. She states that she has doubled her money over and over again, and has been able to comfortably support herself, without any other means, from the money realized from her venture. As to the expenses of bee-keeping, she gives some very interesting hints. Queen bees from the best stock—and no other sort should ever be used—cost from three dollars to five dollars apiece. The cost of the hives depends upon their construction. The general average is fifty cents each. Unlike other pursuits, bee culture does just as well when carried on upon a small scale as when conducted upon a large scale. An outlay of ten dollars will frequently bring in a return of twenty dollars. It is not at all unusual for a good strong colony to produce from fifty to one hundred pounds of honey in a single season. This at twenty cents a pound means from ten dollars to twenty dollars for one hive alone. Moreover, when the first cost is paid, there are no additional expenses to be met, as in other lines of business. The bees feed themselves, and the hive is sufficient shelter, even in winter, if an old bag is thrown over it with a box on top to shed the rain. Even then the entrance must be left open for air, for the bees delight to come out and sun themselves on pleasant winter days.

This bee-raiser advocates feeding the bees for a month before the principal honey harvest with very thin honey or syrup made from brown cane sugar. She gives only a little, perhaps two cents' worth of sugar each day to each hive, and the object of this feeding



Honeycomb showing bees working



Showing the bees and also a large section of artificial comb

at this time is to insure a large force of workers to take care of the honey when the flowers open. Of course this is entirely optional. The bees will live without it, but they will not make as much honey as they will if it is given.

The subject of this sketch is merely one among a good many who have found out that it pays to keep bees if the bee-keeper starts in a small way.

Bird study as a fad is beginning to pall on the vacationist who has not the true love of the feathered folk, and a new outdoor recreation is wanted. Some bright young women who spent one summer in a western Massachusetts town, tired of hunting birds, felt this need and supplied it. They turned bee hunters. Discovering a veteran bee hunter, and overcoming a feminine distrust of the little insect that so sharply resents interference with her affairs, they were initiated in the art of lining bees, and thereafter every walk in the fields and woods had an object.

Bee hunting possesses a charm peculiarly its own and it can be practiced wherever flowers grow, even within the limits of the town. Yet seemingly there are few who know this or are at all aware of the stores of sweetness to be had for the seeking.

The necessary outfit consists of a box three inches square and as many inches deep. This is divided into an upper and lower story by means of a slide. The cover is fitted with a glass window. In the lower compartment

is placed a piece of comb filled with a syrup of sugar and water. The slide is pushed in place and the nearest posy bed or clover patch is sought. With the box in one hand and clover in the other it is an easy matter to trap a honey bee busy robbing a flower of its sweets. Watch her through the glass window; the moment she quiets down the slide is gently drawn. It does not take the bee long to discover the syrup and she at once begins to load up with this treasure. The box is now placed on a post and a sharp watch maintained. Presently the bee is sated, and circling for her bearings, starts straight for the hive or tree. When she comes back, for she will surely return, she will bring another with her, and in turn this one will bring a third and so on until the line is established. Then while one or more fill with the syrup the cover is replaced and the box carried forward along the line of flight. From the stopping point a new line will be started as before. Thus in time will the bees lead straight to their home.

Bee-hunting is a very interesting pursuit for an idle hour but is not the money-making occupation that bee-keeping is.



AN OLD LULLABY

POPPIES that nod in the breeze; whispers low in the trees;
Earth and her sorrows now sleep; through the dark drooping
pines on the hill-crest there peep
Golden seas, wrapt in a slumber so deep.

Each bird has flown to its nest; far away out in the west
Now is the sun sinking fast. Soon will he fade.
Sleep, dear, for you were the last he caress'd.
Sleep till the darkness be past.



A Merry Heart



CHEERFULNESS is an excellent habit and one, moreover, that can be easily cultivated. Shakespeare says "A merry heart goes all the day, your sad tires in a mile—a," and Shakespeare certainly knew what he was talking about, for if history tells the truth he had not a few troubles of his own.

Many people are born with a merry heart. They are to be envied. The world needs cheerfulness.

They seem to skim over their troubles with a smile and good-natured tug, drag them along after them without a second thought, or turn with a laugh, as much as to say, "Well, old comrade, I know you are there, but I can pull the harder. You won't get me down, so come along; I'll dispose of you some day."

But those who have never learned to take life cheerfully, taking the good with the bad, enjoying the good to the full, sit and brood over their troubles, turning and twisting, tossing and counting, arranging and rearranging them, as though that would make them less, turning molehills into mountains, till at last they can see nothing but the (to them) mountain of trouble which hides from their view—ah! what? So many blessings more worthy of their consideration. Let us peep behind this mountain.

What do we see? First of all, the sunshine. However little we deserve it, however little we appreciate it, the sun does shine for us so many days during the year.



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*Blessings on thee, little man,
Barefoot boy, with cheek of tan,
With thy turned-up pantaloons,
And thy merry whistled tunes:
* * * * *
With the sunshine on thy face
Through thy torn brim's jaunty grace.
* * * * *
Outward sunshine, inward joy:
Blessings on thee, barefoot boy! — Whittier.*

Friends. You have none? Nonsense! Far more than you deserve if that is what you think. There they are, waiting; but if you will have none of them, remember the cheerful ones are waiting, and they, too, would be friends. Try them!

Your relations. They torment you? Are you so perfect? Think of those who have none—none!

Then, again, your health—perhaps the greatest blessing in the world. Have you ever thought what life would be to you if you were sick? For a moment imagine yourself sick or crippled, and then realize how much you have to be thankful for.

No matter what may be the cause of your worriment, to worry over it will do more harm than good. "Then shall we 'let things slide' and not try to improve conditions?" By no means. But instead of weakly worrying about them, tackle them in earnest. Do a good day's work at it, whatever your duty or problem may be; live simply, do as you would be done by, keep your head level, use your best judgment, drink in the inspiration of nature, acquire reposeful poise—resourceful strength will come, you will sleep like a babe, worry will disappear, each day you will awake in a new world and to a more glorious existence.

Banish worry. Rise above it. Conquer it for it is a disease. Struggle against it until you win. Be not disheartened at repeated failures. Defeat but adds to your strength, if you keep up the fight. The glories of victory amply repay years of effort.

AFRAID OF THE WIND

By H. M. Miller

SOMETIMES when my prayers are said
And mama puts me into bed,
Up and down along the sky
Comes a wild man riding by.

Up and down and back again,
Rattling at the windowpane,
Calling loudly "Yoo!" so he
Surely must be after me.

I can hear him galloping
'Round the house like everything,
To my window here and then
Calling "Yoo!" and "Yoo!" again.

Then I draw the covers out
So he can't see I'm about,
Close my eyes and breathing low,
Wish he'd stop his calling so.

But he never seems to mind,
Just keeps calling all the time,
All the time as if he knew
All the naughty things I do.

Then I creep, completely hid,
Underneath the coverlid,
Think of all my naughty spells—
I can think of nothing else.

Till at last when he says "Yoo!"
I can't help but cry "Boo-hoo!"
For I'm drefful scared, and then
Mama hurries up again.

"It is just the wind," says she,
"Nature's holy minstrelsy;
Every weird, unearthly note
Rises from a fairy's throat."

So I close my eyes and creep
Safely to the Land of Sleep,
With the wild man riding by
Up and down along the sky.



How Can I Say Good Bye To You?

by M. GREENWALD.

Composer of "Stilling the Storm" Meditation,
"Soul's Awakening" Reverie, etc.

Tempo di Valse lento

How can I say Good Bye to you, To one I
Weep not for me when I'm a-way, I'll love and

loved so long and true? One lov-ing wish, be-fore we part, One lov-ing kiss, to
think of you each day. No dis-tance can our true love harm, It on-ly adds to

calm my heart. Now is the time that I must go, And leave you here a-
love a charm; And gives us hope for that sweet time, When I re-turn to

alone, I know, Farewell, fare-well, but not a-dieu, How can I say Good Bye to you?
claim you mine, Farewell, fare-well, but not a-dieu, How can I say Good Bye to you?

CHORUS: Allegretto.

How can I say Good Bye to you, How can I say Good Bye?

I bid fare-well, but not a-dieu, How can I say Good Bye to you?



Enthusiasm

Being a Chatty Little Discussion by Four Young Mothers on the Best Quality to Encourage in Their Children

By MRS. BURTON CHANCE

I KNEW I was a little late as I banged the gate of Polly's pretty garden, and ran up the path toward the cottage, between snow-laden bushes, the red berries of whose autumn bloom showed bright against

like drops of newly-sprinkled blood. Polly drew me indoors, close to her genial fireside, and began to pull off my furs and untie my veil. Polly's house was very different from Madeleine's, nor yet was it at all like Martha's. In fact one of

the charms my three friends had for me was the perennial interest I felt in their different yet equally attractive atmospheres. Polly's quaint home was a low, old-fashioned gabled house with windows full of flowers and cozy nooks here and there in unexpected places. There was nothing elaborate or costly around, and the rooms were entirely

without that air of well-to-do distinction which pervaded Madeleine's richly furnished villa, nor had it the Puritan touch and literary elements conspicuous in Martha's orderly dwelling. Polly was an adorable hostess, and Polly's tea, made in a quaint set of blue pottery, always tasted better than any brand served in the most elaborate silver elsewhere.

Martha and Madeleine stood at the window comparing the relative advances made in certain lily bulbs, just bursting from a handful of white pebbles set in delicious Chinese bowls of green and purple. They came out and joined us before the wide hearth, and Polly, pulling up easy chairs for us, gave her irresistible little laugh, saying:

"Girls, I have a poser for you today, so put on your thinking caps. What do you suppose John asked me last night as I was coming up from the cellar with a candle in one hand and a red apple in the other? He was half way up the staircase, just about to blow out the hall lamp, when he said in such an awesome voice that I stopped short and the candle shook in my hand. 'Polly, what do you think is the one best all-around attribute for us to encourage in the children? What is the one warranted-not-to-shrink-fast-color-and-fully-insured virtue?' I am ashamed to say I used diplomacy and offered him the apple—an excuse or two to tide me over the thin ice—but I stored the question away in my mind, because you know I have to get your opinions on all the absolutely impossible questions of life. What do you say, Nell the Philistine?" turning her sweet, eager eyes, full of merriment and happiness, in my direction.

"Sense of humor," I answered promptly, wondering how I could make good my startling assumption. "People with a strictly up-to-date sense of humor can neither bore nor be bored—the one essential for a happy life. But what do you say, Patsy?" Martha thought for a moment, then said slowly: "I can't say, girls; it's too important a question to be answered offhand. I think contentment makes people happier than almost any other one attribute. It brings peace, quiet and serenity with it. Surely discontent is at the root of most of our typical American faults." Madeleine

interrupted with her characteristic sniff and lifting of her slim eyebrows. "I think the most important thing to teach our children is consideration for others—good manners might be put on top like a dash of whipped cream. People love to be considered by others, and the youngster who is polite and considerate will get the cake with the icing on it every time. Ordinary people are too busy to look deep down into us; they do not see beyond the display in the shop windows, and if we have a trait that is pleasing to others at the same time that it is desirable for ourselves, we will be amply rewarded. See if we are not. I want my boy to be considerate of me and polite to everyone he meets. Aunts and uncles with fortunes not excluded. I suppose you think I'm awfully mercenary, but life nowadays is so strenuous that you have to give your children some ready coin in the virtue line—something they can hand out and pass around, and get busy on with their friends. Some glitter, let it be real gold if possible, that will make them welcome guests. A balance in the savings fund that you have to give two weeks notice on before you can touch, is all very well, but it does not oil the wheels of daily life like ready cash in hand. A few good salable traits that show for the money are what boys and girls need now. It takes a good deal more than the old-fashioned 'honest, sober and industrious' to make a man important in his community, or a girl successful in the great world. Add all the solid virtues you can, but first and most important of all turn them out polite and considerate and companionable."

We all looked at Polly, who had followed our remarks with the suppressed excitement of one who has something to say and is longing to say it. "Polly has solved the riddle," I remarked casually, smiling over at her. "I see it in her eyes. She has discovered the one bargain virtue, and has probably already begun imposing it upon Tiny and Trot in their cradle upstairs. Let us share your discovery, Pol. Remember we are still in ignorance. Come, enlighten us; please do."

Polly laughed, cutting off a few inches of darning cotton preparatory to threading a needle, and while mending an infinitesimal sock, disclosed her views thus:

"Yes, girls, I have been thinking over the question quite a little. I sort of took a bird's-eye retrospect of my own pilgrimage to date, summing up what I knew of my friends' lives as well. I think the one attribute without which people, no matter how old or how young, are colorless as straw, is enthusiasm. Just take children. Their enthusiasm is the particular quality which makes them so absolutely novel and interesting. Why does it appeal to us so? Because most of us have lost it. What is it in some old people that makes us say they have the freshness of youth still about them? It is their enthusiasm every time. Genuine enthusiasm brings in

(Continued on page 1201)



Piazza Wraps

By CHARLOTTE BOLDMANN

 CROCHETED PORCH JACKET.—This jacket takes about six large skeins of Shetland floss, and is made in two pieces, a foundation and over it the ruffled part. The foundation is made first, and for it a large bone crochet hook, about No. 5, is used. Start with a ch about 18 inches long and have it contain 71 stitches. This is for the neck. On the ch work in star stitch, as follows: Skip the ch next to the needle and pick up a loop in each of the next 4 ch, giving 5 loops on the needle. Pull the wool through all 5 loops and ch 1 snugly. The tiny hole formed beneath the ch is called the eye of the star. For the second star pick up a loop in the eye of the star, in the twist behind the last loop of preceding star, and a loop in each of the next 2 ch along the row, again giving 5 loops on the needle. Pull the wool through all, and ch 1. Repeat the second star to the other end of the ch and there fasten off.

For the second row catch the wool in the very beginning of first row, ch 3, turn, skip ch next to needle, pick up a loop in each of the other 2 ch, a loop on the back thread of the first loop of first star of preceding row, a loop in the eye of same star. Work off the loops as usual. For the second star, take up the first 2 loops as those of the stars of preceding row were taken, the last 2 loops as those of the first star were taken. Work off as before. When 3 stars have been made in the row increase by picking up the first 2 loops as usual for the next star, then working them off as though there were 5 loops on the needle. Do this after every third star throughout the row. At the end again fasten off.

Repeat the first and second rows, fifth row work without increasing, sixth row increase after every sixth star. This completes the yoke.

Continue down one front of the foundation, working as follows: Turn, ch 3, 1 d c in first star of preceding row. This d c should be nearly one inch long. Make 1 d c in each



Crocheted porch jacket

star of preceding row until 18 d c have been made, always with 1 ch after each d c. This brings the work to the armhole.

Second row—Turn, ch 3, 1 d c in each space of preceding row, 1 ch between. Make 1 d c on the ch 3 with which the preceding row was started. Repeat the second row 4 times and fasten off, then make the same 6 rows at the other end of the last row of the yoke, for the second front. Begin the first row in the eighteenth star from the end. When finished, work 6 rows across the center 24 stars of last row of yoke, for the back of the foundation.

For the part below the armhole work as follows: Work across one front, ch 11, across the back, ch 11, across the second front.

Second row—Across front, 1 d c in every other stitch of under-arm ch, across back, second under-arm ch and front like first. Work 10 rows more and fasten off.

For the outside yoke as fine a bone crochet hook as possible is used, or, if that cannot be obtained, a coarse steel crochet hook will answer. Begin with a ch about 19 inches long, containing 125 stitches.

First row—Turn, skip 4 ch next to needle, and in the next put 4 d c, these stitches to be the same length as the d c of the foundation. Skip 2 ch, 4 d c in the next and continue with this shell all along the starting ch.

Second row—Turn, ch 5, * throw the wool over and pick up a loop on the double thread of the first stitch of preceding row, draw the wool through 2 loops, leaving 2 loops on the needle. Wool over and pick up a loop in next stitch of preceding row, draw the wool through 2 loops, leaving 3 loops on the needle. Draw wool through all, ch 5. Wool over and pick up a loop in next stitch, draw through 2, wool over, pick up a loop in next stitch, draw through 2, wool over and pick up a loop in next stitch, draw through 2, then through 4 and ch 5. Repeat from * to the end.

Third row—Turn, ch 5, 1 s c in first ch loop, ch 5, 1 s c in next loop, and repeat to the end.

Fourth row—Turn, ch 5, then make 1 s c in each ch loop, with 3 ch between.

Fifth row—Ch 8, 4 d c in sixth ch from needle and 4 d c in each s c of preceding row.

Sixth row—Repeat throughout the cluster of 3 stitches made in second row. Omit cluster of 2 stitches in that row.

From now on work with the larger hook used for the foundation. Continue as follows:

(Continued on page 1190)



Knot-stitch cape



Hi diddle diddle!
We don't want a fiddle,
A piano can make a big noise;
The donkey laughed to hear such a tune,
While the clown danced a jig for the toys.



The Manners of Little Anne

By Fannie Medbury Pendleton

"that it is very impolite and dreadfully impolite?" Stumpytail licked her chops.

"Are you always polite?" she purred, as she lazily began to wash her face with one black paw. "Were you polite that day when you stole my bone and ate off all the meat? Were you unselfish yesterday when Little Anne gave you a saucer of milk and you never left a drop for me? You didn't know it, but I saw you from the fence, where I was sunning myself, and I even think that you gobbled—you—yourself."

Wag sat down and looked very much ashamed.

"It is no wonder that we have no manners," he said, "when our little mistress has such dreadful ones."

Stumpytail stopped washing and looked quite sorrowful.

"And it's even worse for her than it is for us," she said, "because you are a dog and I am a cat, and we can't either of us ever grow up to be a lady. Do you know," she continued, laying her soft black face quite close to Wag's ear, "the other day I saw her gobble much worse than we ever did. There was chocolate pudding for dinner, and she just loves it, and she took the biggest piece of cake after she had touched two other pieces."

"Oh, dear," said Wag. "She must be growing worse. Why isn't she spanked?"

"I'm sure I don't know," answered Stumpytail. "Her mother doesn't make her mind the way I should if she was a kitten of mine." Stumpytail looked very fierce just then, and it was lucky for Little Anne that she didn't belong to her.

"She is a dear little girl," said Wag. "If she had better table manners and didn't stamp her foot and yell. Only yesterday she stamped it on my tail. It's sore yet."

"Don't you wish that you had a tail like me and the bunny-rabbits?" asked Stumpytail, "although," she finished, "it hurt dreadfully when I caught it in that trap. But it's plain to be seen that you and I must do something so we won't have to be ashamed of Little Anne so often."

"What shall we do?" asked Wag. He was a dear little dog, but being only a puppy, he couldn't think very fast.

"Let me consider," said Stumpytail. "I have had several kittens, and I know how they should be brought up." She thought and thought, and at last she said: "Let us go to the woods and ask Mr. Owl and Mr. Snake. I have heard that they are both very wise, indeed, and they will tell us what to do."

So off to the woods went Stumpytail and Wag to find Mr. Owl and Mr. Snake. Stumpytail was very dignified, but little brown Wag chased every grasshopper in sight. At last, just as they reached the edge of the woods, Wag saw a bunny-rabbit.

"Let's ask him," said Wag. "He might know."

So they called to the

LITTLE brown Wag was very angry indeed.

"Don't you know, you ill-mannered pussycat," cried he, "just as selfish to gobble?"

bunny-rabbit, and he waited until they both came up to him. "Who are you," he said very crossly, "and what business have you got to wear such a short tail?" Stumpytail grew very angry, but she tried to ask politely, "Do you know how to teach Little Anne good manners?"

"Huh!" snapped the bunny-rabbit. "What a foolish question! Don't you see that this is my busy day? Look at that sign," and he turned his back.

Wag was very much hurt, but Stumpytail only said, "He doesn't know good manners when he sees them, and anyway," she added with satisfaction, "my tail is a full inch longer than his."

On they went until they came to the hollow tree, where Mr. Owl lived, and they persuaded a woodpecker, who happened along just then, to knock for them.

"Hello!" said Mr. Owl, crossly, for he didn't like to have company in the daytime. "Oh, is that all? Well, if you wish her to eat properly, she should swallow her mouse whole—"

"Her mouse!" cried the horrified little Wag.

"Well, I said mouse, didn't I?" sputtered the grumpy old owl. "And you haven't good manners, yourself, or you wouldn't interrupt when a person is speaking."

Wag would have answered back but Stumpytail shook her head, and when they were out of hearing, she said: "It doesn't ever do any good to argue with people who think that they know it all; and I don't think Mr. Owl is very wise, anyway. That is not the way to eat a mouse, even if she wanted to. Mouse, indeed!"

Poor little Wag had tears in his eyes.

"Never mind," said Stumpytail, "there is still Mr. Snake."

So they went and they went, and at last they came to the cave where the snake lived.

Within the dark cave they could hear a loud hissing.

"It must be the teakettle," said Wag, but Stumpytail knew better, and she called:

"Oh, wise Mr. Snake, come out of your beautiful cave and tell us how to teach Little Anne good table manners."

There was a soft, rustling sound among the dry leaves in the cave, and presently Mr. Snake stuck his head out.

It was a long, flat, shining head with wicked eyes. But Mr. Snake was very polite, and when he spoke it sounded as though his mouth was full of s's.

"That is easy," said he. "All she will have to do is to swallow her food at one gulp and then sleep while it is digesting."

"But how can she swallow chocolate pudding whole?" asked Wag.

Mr. Snake thought for a moment.

"I don't believe I know a chocolate pudding," he said at last. "Does it fly or walk?"

"It just flies when Little Anne sees it," answered Stumpytail, winking her yellow eye at Wag. "Thank you so much," she continued. "Good afternoon, Mr. Snake."

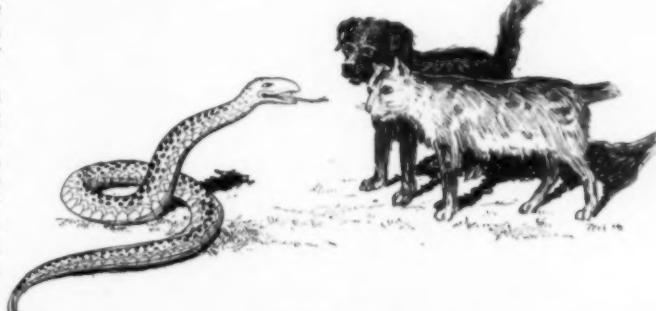
(Continued on page 220)



Wag would have answered back but Stumpytail shook her head



"Hello," said Mr. Owl, crossly, for he didn't like to have company in the daytime



Mr. Snake was very polite, and when he spoke it sounded as though his mouth was full of s's



"Well, then, it is settled," Murray said, cheerfully. "You get your friends and station yourself near one of the vacant houses in the alley about ten tonight and wait for McCook to come along."

KIDNAP her!" echoed Billy Strain, in amazement. Then with rising indignation he exclaimed: "What do you think I am?" "You do not comprehend," said Arthur Murray. "No, I should say not," was the dry response. "It's only an old harmless little trick," assured his companion.

"Well, go on, let's hear the end of it, then." "My proposition is," continued Murray, "that you and your two friends, of whom you spoke, shall stop McCook when he and Miss Chand'er are returning from the show tonight—"

"And you call that a 'harmless' trick—a prank?" interrupted Bill.

"Certainly, that's all it is."

"Nice gentle little trick," was the sarcastic rejoinder, "but go on."

"Your two friends could take care of McCook," continued the other, "while you yourself drag the lady away from his side. You could hold her so that she could not see what was happening to her escort, and then, when a short distance away, the two handling McCook could cry out 'Catch him! Catch him!' loud enough for Miss Chandler to hear. This will give her the impression that McCook has wrenched himself free; that he is frightened and running away, leaving her to her fate—for which she could never forgive him afterward. In reality, your two friends can shove McCook into a cellar and close the door upon him."

"And this you call a joke?" again repeated his listener.

"Now, hold your horses and wait until I have finished," was the reply. "Then I come along as if by accident, and discovering a young woman struggling in your arms, jump to her assistance, put you to flight, and thus rescue her. There you are!"

"Oh, I see! The same old romantic chestnut," said Bill, with sarcasm. "You forget a few things, though," he insinuated, in reality somewhat attracted by the lark proposed by his friend, and the venturesomeness such an undertaking would afford.

"And they are?" asked Murray smiling, not slow in noticing his friend's favorable disposition to his plan.

"Where will we get the cellar to shove this McCook into? We can't very well bring one with us, nor can we very well dig one right then and there. You see, McCook might object to waiting until we finished it," said Bill, with a laugh at his own humor.

"Don't bother about the cellar," replied the instigator, with an answering laugh. "What are the other things which trouble you?"

"The second is that as I have never seen this McCook, how am I to know which couple to tackle, since you are only to appear when the struggle is over, and the grand prize, Miss Chandler, is being entertained by 'yours truly'?"

"I will tell you how directly. Now, what is your third trouble?"

"The third and last is, that we are bound to attract the attention of people, and some might take it into their heads

THE RESULT OF A PLOT

By Charles Wurgaff

to 'butt in.' You know that there are such people—not to speak of the police."

"Are these all the apparent flaws, or rather, all the points of objection you can find, and are you willing to help out a friend?"

"Admitting that I am ready, how will you surmount the three things of which I have spoken? I am curious to know."

"Well, the attack is to be carried out in Blair's Alley," was the reply, "when McCook cuts through it with the young lady, as is his custom to do. I don't know why he always goes that way, whether to save two long blocks in taking her home from a play, or for some other reason. The fact is, that he always does it, and most likely will do so on this occasion. Now, Blair Alley is pitch dark, and they are the only young couple likely to venture through it at such a late hour. There is also a row of vacant houses on the square which they have to pass. These houses have cellars with doors leading out into the alley, and what's more, they are always open. There is the answer to your three doubts. The rub is, can you get your two friends for tonight?"

"I suppose so—but look here! Will you tell me your purpose in all this?" was the inquiry, put with a trace of suspicion. Murray hesitated, and Bill continued:

"Because if it isn't strictly straight, I will have nothing to do with it." His tone was such as to leave no half-way doubts as to his resolve.

"Straight! Why of course it is straight," replied Murray. "You do not think for a minute—"

"So far so good," interrupted his companion, "but I must know what it is about." Murray was slow in complying with the demand.

"Zounds, man!" exclaimed Bill, "you don't expect me to go into it blind, do you? I'm not a fool!"

"Well, if you must know, I will tell you," said Murray reluctantly. "McCook and I are rivals for the same girl, and he is the favored one. Knowing, as I do, that he does not care for her; that he is only after the money he thinks that her grandmother will leave her, I decided on this course. She has been reading a lot of trashy stuff of late, where the poor suitor is the hero. As McCook is poor, and I well to do, she apparently prefers him. However, this little rescue business will appeal to her sense of appreciation, and at the same time open her eyes to McCook's unworthiness."

"To McCook's unworthiness? How do you figure that out?"

"Any man who is after the money, and not the girl herself, is, to say the least, unworthy," was the ingenuous reply.

"How do you know that this fellow is only after her money?"

"Surprising as the thing is," Murray replied, "he has gone so far as to boast as much to the boys in the office with whom he works."

"He did? And you happened to be there, I suppose?"

"Now look here, Bill, by the tone you assume you seem to doubt my word," broke out Murray, a trifle hot.

"I only want to be sure that this McCook does not care for the young lady before I enter into this plan of yours, that's all," soothed the other.

"Bill, you're right," suddenly spoke up Murray, changing his tone. "I did not stop to consider. I should have known better than to expect you—friend though you are—to venture into this unusual piece of business without some explanations. Although you are always hard up, and have asked a few loans of me—mind you, I do not mean to cast it at you—I always did appreciate you as a friend, and now, more than ever after seeing how anxious you are to keep yourself free from any questionable transaction. In order to be fair, for I still want your assistance," he added with a smile, "I will take you to the boys to whom McCook boasted. You can then hear it from their own lips."

"Will you?"

(Continued on page 1129)

Beauty at a Summer Hotel

By CAROLINA ADAMS

 WANT you to look your very best, my dear," said my husband.

"As pretty as when we were first married?" I asked, coquettishly.

"Even so, and put on your pink mouseline; it suits your complexion so remarkably well."

"But you have often told me my complexion is perfect."

"And so it is, but somehow, when you put on that dress it seems perfection perfected, and I must tell you why I want you to look well. The Caldwells are here and are to sit opposite to us at the table."

"The Caldwells!" I exclaimed. "Why, how did they get here? I hate that Mrs. Caldwell, with her airs and—"

"Her sallow complexion. Maybe you had better put on a little powder; just a little. The weather is hot and—"

"The idea!" I exclaimed. "If there's one thing I despise more than another, it is a woman using cosmetics. You know as well as I that I do not own anything of the sort."

"And don't worry with baby," continued Charles. "Her nurse can do everything needful, and just you lie down and be fresh. And another thing; don't wait to go to dinner with me for I shall probably be detained. Go promptly and save me some of the salad."

"He shall be proud of me," I reflected, after his departure. "I won't worry one bit with Gladys. Mary knows much more about taking care of babies than I do, so I'll leave Gladys entirely to her."

Five o'clock came; dinner was to be at six. I began my toilet, so as not to be hurried. Calmly I went through each detail, and consulting my mirror, felt satisfied with myself.

With but one exception. The evening was warm; just a little loose powder to dry my face. Perfectly harmless; wholly different from the detestable stuff that rubbed in, destroys what it touches. And I concluded to let it remain on till the little clock on the bureau should point to the hour; only ten minutes it would be. I would go down promptly, save the salad and all would be well.

Suddenly came a shriek. It was from Mary in the next room. I rushed in, terrified, and beheld Gladys, her face covered with deep blue smears, her hands in keeping and her mouth a cavern of indigo blueness verging on black.

"Shure an' she's pizened, ma'am, an' me jest turned me back an' thinkin' she was playin' with her doll an' she reaches up an' takes the bluin' bag, and now she's pizened, melhe."

Frantic with fear I seized my child. "Go for a doctor!" I screamed. Even in my terror, I had seized Mary's apron and tied it about my neck, for I remembered the pink mouseline. Half paralyzed, I watched my baby; waited for convulsions, for her to fall dead on my bosom any moment; waited for anything.

Quite soon the medical man appeared. He prescribed an emetic. "Then let nurse wash her off and she'll be all right."

What a mountain was lifted from me! I glanced at the clock. It was after six. I must save that salad and to do it must lose no time.

Down I went. The head waiter looked at me fixedly, but made his usual bow.

"He's captivated by my pink mouseline," I thought, and I traversed the dining-room feeling really somewhat vain. Everybody looked at me in a peculiar way. Again I reflected with pride, "It's my pink mouseline."

And, sure enough, there were the Caldwells.

They, too, wore curious expressions, but again I thought, "It's the pink mouseline. They're jealous."

I saved the salad; felt like a model wife and ready to meet the approving look on my husband's face when he should come in.

He came. He seated himself; then looked at me.

Heavens, what an expression on his face!

With the grip of a madman he seized my arm, dragged me from the table and hurried me out a side door, up a back staircase and into our room.

"He's gone insane," I thought, "but I won't scream. I'll do my best."

"Look in the glass!" he exclaimed, in a tone of horror.

I looked. There was my face covered with powder; eyebrows, all, a mass of powdery whiteness, like that of a clown at a show; worse, for there were deep blue spots at intervals.

I looked at Charles; he had thrown himself on the lounge, covered his face to shut out the vision.

In an instant all came before me. I knelt to explain.

"It was Gladys—" I gasped.

"But I told you not to touch Gladys."

"Hear me!" I exclaimed, in a voice that would have made me famous on any stage.

Then I told my tale. He relaxed as I went on.

"Go wash your face," he said finally, and I obeyed him.

"What will we do?" I asked. "I can never go in that dining-room again nor look the Caldwells in the face."

"Not this evening," was the reply. "I will have your dinner sent up; our seats will be changed for breakfast, and we will live it down."



Consulting my mirror, I felt quite satisfied with myself



With the grip of a madman he seized my arm, dragged me from the table and hurried me out a side door



Finishing a "genuine" Elizabethan chair

AMERICANS are trembling with indignation over the charges from abroad that they are the easiest marks in the world for the dealers in fake "Old Masters." It touches our pride to the quick, for if we are not wide awake what can we say of ourselves? It is our custom even to class ourselves as the most alert nation on earth, and nothing amuses us more than to read of some smart trick by which an unsuspecting alien has been fooled by the Salt of the Earth. But all the time (let the harsh truth be told) we are being fooled ourselves in worse fashion than any other nation. The victimization of our rich men by dealers in objects of art abroad is not all by any means. We are being taken in by dealers in "faked" curios right at our doors, and the business is such a thriving one that it pays to employ a number of hands and manage it as other commercial enterprises are managed.

Antique furniture is actually manufactured in any shape that the market requires. Famous old Chippendale designs that, genuine, are worth immense prices can be obtained at bargain rates by those who delude themselves that the dealer does not know their value and therefore is himself the victim. So the piece of furniture changes hands, the dealer chuckles in his sleeve at the innocence of the purchaser, the purchaser laughs in the seclusion of his home at the supposed innocence of the dealer, and both are happy.

Of course it is in the country where these fake antiques can be sold to best advantage. Summer guests at farmhouses are charmed with the antique furniture. It is taken for granted, of course, that the ancient walnut sideboards, the quaint chairs and the sofas that suggest the days of the Pilgrim Fathers are genuine. It is natural to suppose that such things should be found in a farmhouse which has been in the family, presumably, for generations. What more natural than that these heirlooms, familiar to the farmer and his unromantic wife for decades, should have no real monetary value in their eyes. The farmer's wife, argue the designing summer boarders, would doubtless sooner see her home fitted up with dazzlingly new furniture than with the somber old pieces that have done duty from generation to generation. An offer is made, and, after some hesitation, is accepted. The summer boarder can scarcely wait to get the prizes home for fear the farmer and his wife may repent of their haste. Could they see the delight of the old couple as they check off the amount they received for the faked antiques against the sum that the wary dealer who left them at the farmhouse at the beginning of the summer boarding season priced

Bogus Antiques

Making Old Furniture a Modern Occupation

By R. L. ALLEN

them at, the joy of the summer boarder would be tinged with sorrow.

So far has the business of furnishing these antiques made in a modern shop developed that agents tour the country, "salting" farmhouses with the baits for unsuspecting summer boarders and chance visitors who may covet the hand-made pieces of our ancestors. So cunningly are these forgeries made it is difficult for any but an expert to detect the difference. The appearance of age is easily conveyed by carefully removing the gloss from varnish, boring wormholes and sandpapering edges to give the appearance of wear. The aging is a simple process. The making is the most difficult. It is necessary to copy the design of the ancient pieces correctly, and for this reason the maker of fake antiques must be accurate in his ideas. A false step in the arranging of a scroll or the turning of a leg may disclose the forgery. Most of the fake furniture made is copied from genuine antiques. Chairs, tables and sofas that are on exhibition in the halls of our ancestors are copied bodily and imitated so perfectly that could the forgery be substituted in the night for the genuine piece the caretaker would not be likely to detect the change.

But the queerest part of the business is that there is what might be called a perfectly legitimate side to it. That is, it is legitimate in the eyes of the dealer, although, when the story is told, it will be charged that there is something queer about the deal somewhere.

It seems that there is a steady demand for these bogus antiques from ancient families whose fortunes have fallen into decay but who are burdened with an inherited pride that will not permit them to admit to the world that evil times have



Carving the legs of a bogus antique table



Making a marquetry table

befallen them. When poverty comes to these ancient but proud families, the first things to go in the fight against the wolf are the family jewels. These can be duplicated in paste so that no comment is made by that terror, the Gossip of Society. After the jewels, if the wolf still rages at the portal, some of the heirlooms that have a commercial value may vanish



Making "antique" furniture has become a regular business.



Making a copy of a real antique

from treasure chests. So the lamentable effort to keep up appearances goes on, until at last it is a question of eating the furniture or starving in dismal splendor.

Now the furniture of an ancient family is worth much in these days of a craze for the possession of antiques. The newer the advent of the Newly Rich the more intense the craving for ancient furniture. The dealer in fake antiques comes to the



Ready for shipment

help of both the poverty-stricken gentlefolks and the wealth-stricken plebeians. He will take the fine antique furniture of the old family, sell it at a fancy price to the new arrivals in the region of plenty and in place of it—what?

The antique furniture is taken away and it comes back repaired. But it isn't the same. It is a duplicate set cunningly copied.

The History of the Doll

WHEN the first doll was made is a question that must remain unanswered forever. Rude, stiff little images have been discovered among the relics of prehistoric man, and learned scientists, scouting the idea that they were the playthings of prehistoric babes, have declared them to be small idols, and preconceived ideas of the invisible soul and spirit. The earlier ones were little stone and wooden blocks, with arms and legs painted or chiseled on them. These were certainly used as dolls among the old Egyptians. In India they were carved out of bones and even ivory. The little maidens of old Greece played with them, and specimens found in Attica had rude limbs. Roman children were taught to reverence them in early years, and in their teens offered them up as sacrifices to Venus. It is supposed that from Rome they were introduced among the uncouth German tribes, who loved their children as warmly as their more civilized descendants, and were delighted to see them amused with toys. In the early Middle Ages they were called "Docke," and the word has ingrained itself in the language in many ways, of which the most familiar is, perhaps, the little gingerbread puppets still called "Pfeffer-docke." Gradually dolls came into use throughout Western Europe, and, being costly and much thought of, were kept carefully by mothers and aunts as the toys of high days and holidays, far too precious for workaday playthings.

Not till the sixteenth century, however, did dolls become general, and the very earliest known were two small wooden knights, which could be made to fight with one another. Only the dolls of the wealthy boasted limbs up to this time, and dolls with heads only, and no suspicion of arms and

legs, were general, and had the decided advantage of being far less breakable than their carefully-modeled kindred. In 1859 a large stock of dolls was found in Nuremberg, under the plaster of a house that was being repaired, and these were thought to have been made in the fourteenth century, as they were without any separate limbs. Still, up to something like sixty years ago, quantities of such as these were produced in the capital of Toyland and exported to all parts of the world, as indestructible dollys for quite young children.

As soon as dolls became general, dolls' houses sprang into being, and their inanimate inhabitants were dressed like little men and women. It is on record that at Christmas, 1572, Prince Augustus of Saxony sent an elaborate dolls' kitchen to two little princesses of five and ten years old, and it contained not only tables and stools and a dresser, but also forty dishes, one hundred and eight plates, twenty-eight egg-cups, a minute work-basket, writing implements, and a miniature poultry-yard! This quite set the fashion, and speedily afterward dolls' houses began to be made with bed and dining-rooms for the dolls, and, in fact, with all the usual apartments of a house of the period. Spacious dwellings of this kind were made at Nuremberg, Ulm, Augsburg and Frankfort, and sent as presents to families of children. So elaborate were they, that they even contained dolls' toys. About this time, also, it became the custom to set apart a cupboard or small room and furnish it as a dolls' house, and this went down as the children's special domain from one generation to another. The Grand Duke Albert of Bavaria had a house constructed for his children which was really a model of a princely dwelling.



The Old-Fashioned Gift Album

By EDITH MINITER

an Academy, near Springfield, Mass., handing her nice new gift album to other students, including her "opp"—the young gentleman told of by authority to sit opposite one at the table in the big dining-room—and asking each to "please inscribe a sentiment."

"Everyone had gift albums in those days," she says, musingly, "and I was very proud of mine. It has, as you will notice, a frontispiece labeled 'At the Opera,' and showing a blonde and a brunette female simpering at vacancy. The cover of the volume is of black enamel beautified with chunks of mother-of-pearl stuck on in a floral design. When you got your gift album you at once took it to your writing-master and asked him to 'dedicate' it. My writing-master, in his best hand, thus dedicated mine:

"An album 'tis a shrine
Where heart and hand are debtor
The heart to warm each line
The hand to form each letter
That friends may have when far apart
Dear images of hand and heart."

"His idea of punctuation hardly comes up to his penmanship, but he amply compensated by making a drawing of a bird above the dedication, while below it he perpetrated something that looks like a bed spring gone crazy.

"And then the pages began to fill with sentiments. What sentiments? Oh, such as this:

"Though ye on life's tempestuous oceans cast,
May not thy heavenly hopes by treachery be blast,
And in the golden path of duty mayst thou ever tread,
While holy angels o'er thee shed
Celestial blessings on thy head.
A friend to virtue I profess to be,
And shall I ever prove a friend to thee."

"Yes, there's a man's name signed to that. I think the writer afterward got into trouble by choosing a wife—another man's. He wasn't any especial friend of mine, and so perhaps could not be any better friend to virtue. I've only called attention to his sentiments because so many of my acquaintances seemed to unite in anticipating for me an exceedingly exciting life. 'On life's tempestuous ocean cast' was just about where most of them placed me. Here's the way Maria M. starts off:

"Passing through life's field of action
Lest we part before the end—"

while Clarissa C. declares that

"Though tempests frown, though nature shakes';
still she considers it wise to lean upon a friend, and hopes
I will have one to lean upon—though she seems doubtful
about it. Lilla L., too, fears for my future, as follows:

"May you, as you wander o'er life's stormy plain,
Be free from all sorrow and sickness and pain,
And should fate cast you forth a lone stranger to roam,
May kind angels guide thee to heaven, thy home."

"Cheerful, wasn't it? Minnie M., however, had at least a consoling wish, when she gleefully scribbled:

"On the battlefield of life
May you more than victor be."

"Of course my album did not escape the youth who tersely said:

"Yours sincerely, although merely—"

and then signed his name, but it is a girl, I see, who captured the last page and cheerfully scribbled the following:

"When on this you chance to look
Think of me and close the book."

"Sometimes, I recollect, this used to be rendered:

"When this page you chance to see
Shut the book and think of me."

"No album ever escaped one or the other. I also caught that charming example of rhyming:

"I would that I could express my mind
To you, dear friend, in some scribbling rhyme,
But you know my failings as well as I,
And you better get another to try."

"The boys, of course, essayed the facetious. I notice that it is none other than the ubiquitous John Smith who wrote in a dashing hand:

"Fanny is your name,
Single is your station,
Happy be the little man
That makes the alteration."

"Another, however, abjured nonsense, and asserted:

"Some write for pleasure, some write for fame,
But I write simply to sign my name."

"Following the same style two others blotted a page with these sentiments, respectively:

"What, write in your album, for critics to spy,
For the learned to laugh at? No, not I."

"I write in your album!
How very absurd,
My mind is at random,
Can't think of a word."

"Here's a page that brings a smile, even now. Joseph B. on it wrote, in his finest hand:

"Oh, those eyes, so calm, serene—
Sweetest eyes ever seen.
Will the sadness of the years
Ever shadow them with tears?
Shall my life the sunshine own
That of late upon me shone?
When, beneath the summer skies,
Beamed those lovely jet-black eyes?"

"Joseph was usually self-possessed, but when I called his attention to my notoriously red hair and my blue eyes, his freckles grew painfully distinct, and he hung his head, as he confessed that he had meant the verse for the album of another. Her name was Sally, and on peeping in her book I found what he had meant for me. As near as I can remember it ran thus:

"I most sincerely wish that you
May have many friends,
No matter what you are passing through,
Will stick to you as tight as good, strong glue."

"I see there was the usual group of verses from those who pretend to write with reluctance, probably the girls who had to be coaxed to play, even though they had their music rolls along, full of 'The Battle of Prague' and 'The Maiden's Prayer,' and likewise the boys who were quite ready on every occasion with a 'neat impromptu speech' in the coat pocket. Here is what one of these said:

"Oh, for a home in Zululand, or Arctic regions cold,
A peasant's cot or hermit's hut, midst solitude untold,
With Kaffirs or with Hottentots in Egypt or Leone,
Twere bliss to dwell in any spot where albums were unknown."

"We used to consider these people arrant deceivers, yet I wonder if they were? May we not attribute to their influence the fact that albums long ago began to grow unpopular? I notice that my grandnieces have none, and that no girl of today goes around begging all and sundry to 'please sign my book for friendship's sake.'"



New Salads for Summer Meals

By MRS. SARAH MOORE

YOU know Shakespeare says "Salad is not amiss to cool man's stomach in hot weather;" but not only at that season but all seasons of the year is it a most acceptable dish. It can be used as one of the courses of an elaborate dinner or the principal dish of a plain luncheon.

A salad can be made of so many kinds of food — meats, fish vegetables, fruits, etc.—that it is hard to choose which of the many combinations to use for any occasion; but here are a few recipes which may be of help to the housewife. She must remember, however, that much depends on the proper mixing of the dressing, whether French or a mayonnaise.

FRENCH DRESSING is the simplest of all the salad dressings. The usual proportions are one-third as much vinegar as oil and to every four tablespoonfuls of oil and vinegar a saltspoonful of salt and one-half saltspoonful of pepper is used. Some prefer less vinegar and use one-fourth of vinegar or lemon juice. For a tomato salad a dash of dry mustard is considered an improvement.

MAYONNAISE DRESSING.—To be successful you must have all your ingredients at the same temperature, and use the proportion of one pint of olive oil to the yolks of two raw eggs. Season the egg with a saltspoonful of salt and a tiny pinch of red pepper and beat with a wooden or silver fork until it thickens; add one teaspoonful of vinegar, beat thoroughly, then slowly add a little of the oil, beating hard all the time; add a few drops of vinegar, until not over two tablespoonfuls have been used altogether, alternating with the oil until the dressing is like a smooth, thick cream. There is very little danger of curdling if the eggs are strictly fresh and if the oil is added slowly.

CREAM SALAD DRESSING.—Take the yolks of three hard-boiled eggs and rub them smooth with one tablespoonful of olive oil. Add tarragon vinegar to taste and then beat in slowly one cupful of cream which has been whipped stiff and dry.

BOILED DRESSING.—Beat up one raw egg and add two tablespoonfuls of butter, one tablespoonful of sugar, one teaspoonful of mustard, half a teaspoonful of salt, a pinch of cayenne pepper. Beat all this very thoroughly. Boil five tablespoonfuls of vinegar and stir in the mixture. Set this in a pan of boiling water until thick. When cold, thin with cream.

TOMATO AND CHEESE SALAD.—An unusual and tasty salad is made by removing the skin from small apple-shaped tomatoes, cutting them in half and putting between the two

parts a thin slice of American cheese; put the two parts together and cover the tomato with mayonnaise dressing and serve on lettuce.

CHEESE SALAD.—Beat a fresh cream cheese with cream until soft, then add minced beets, green peas and chopped olives until the cheese will hold no more. Form into round flat cakes and place on ice. When thoroughly chilled place on lettuce leaves and serve with mayonnaise on top.

FRUIT MAYONNAISE.—Shred one large pineapple, add one pound and a half of Malaga grapes halved and seeded, some English walnut or pecan nut meats, one pound of candied cherries pulled apart and little pieces of three oranges pulled apart and freed from skin. Grapefruit may also be used. Mix all these with a little mayonnaise and place on lettuce. Make the dressing with lemon juice instead of vinegar, and just before serving it should be mixed with half the amount of whipped cream.

GREEN PEPPER SALAD.—Cut the top from the peppers and clean out all the center. Fill with shredded cold chicken and a little minced celery. Cover with mayonnaise.

BAVARIAN SALAD.—Two heads of lettuce washed and pulled to pieces, two small onions chopped very fine, one boiled beet cut in small pieces but not chopped, three tablespoonfuls salad oil, two tablespoonfuls vinegar, yolk of one raw egg, half a teaspoonful of salt, a very little made mustard. Whip the egg, add the onions, salt, mustard, oil and last the vinegar. Put lettuce in a dish, cover with pieces of beet and pour over the dressing.

PINEAPPLE SALAD.—To make an apple salad, when that fruit is out of season, substitute pineapple with the chopped celery. A few salted nuts sprinkled over the top will add an excellent flavor. Make your mayonnaise with cream instead of oil.

BEET SALAD.—Boil three or four medium-sized beets until tender; when cool cut into dice with one-third the quantity of cucumbers. Pour over mayonnaise or French dressing.

STUFFED TOMATO SALAD.—Peel ripe tomatoes, remove the pulp, mix it with minced green pepper and cucumbers, and moisten with French dressing. Return to the tomato shells and put a spoonful of mayonnaise on

top of each. Serve on lettuce leaves.

TOMATO AND EGG SALAD.—Mash thoroughly two hard-boiled eggs, adding a little mayonnaise, then rub in one heaping teaspoonful of anchovy paste and one saltspoonful

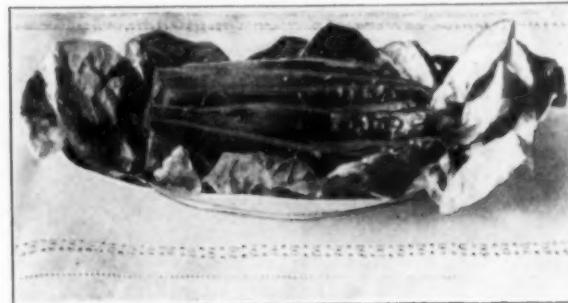
(Continued on page 122)



Tomato and cheese salad decorated with sprigs of cress and served in individual dishes



Hard-boiled egg and cress salad



Asparagus salad



**You don't have to shave it.
It dissolves instantly
—makes a thick,
quick suds.**

When Grandma comes, the dirt must fly—get a package today. See our message to you on the back.

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No. 961—Centerpiece of Eyelet Embroidery, 22x22 inches.

Pattern stamped on imported Irish linen, price 30 cents, or given free for 1 yearly subscription for McCall's Magazine at 50 cents and 10 cents additional. We pay postage.

are respectively a sideboard cover and centerpiece in this serviceable and pretty work. In No. 964 is shown one of the new Roman cut-work designs. This handsome sideboard or bureau scarf matches the centerpiece No. 952, shown

Fancy Work Department

THERE is no doubt at all about it, every woman, young or old, needs a handbag of some sort to hold her pocketbook and handkerchief and various other little trifles dear to her heart. In No. 963 we are showing one of the very latest of the new style bags. This is very smart and pretty to carry with summer frocks, as it is made of ecru basket cloth daintily embroidered in white with a conventional flower design partially surrounding the initial of the owner. The inside of the bag has the lining left loose at the bottom so the embroidery can be done and then the lining stitched together to make a neat finish. With the bag are furnished two skeins of imported embroidery cotton, one sheet of hot iron transfer patterns, containing some very pretty floral designs, and also one complete set of initials.

Eyelet work is deservedly popular, as it is not at all difficult to do, wears well and launders beautifully. Nos. 960 and 961

in McCall's MAGAZINE for June. The two designs would make a handsome set.

Every house needs a variety of covers for various small tables. No. 962 shows a very artistic table cover of champagne-colored linene, 36x36 inches, embroidered



No. 963—Ladies' Embroidered Handbag, made of a fashionable shade of white or ecru basket cloth. The ready-made bag, 2 skeins of imported embroidery cotton, 1 sheet of transfer pattern of 6 pretty floral designs and a complete set of initials, neatly packed in a cardboard box, price 65 cents, or given free for 3 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage.

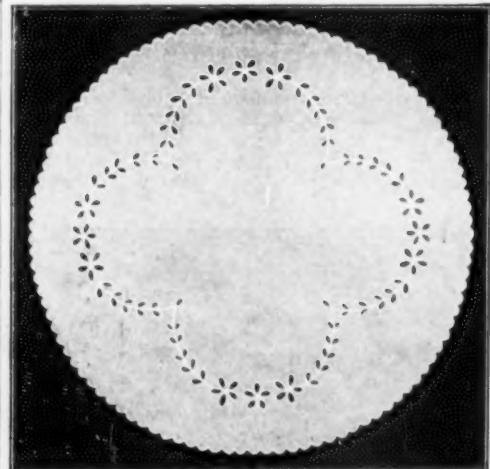
in conventional design. Either solid, outline or almost any embroidery stitch preferred can be used for filling in the pattern.

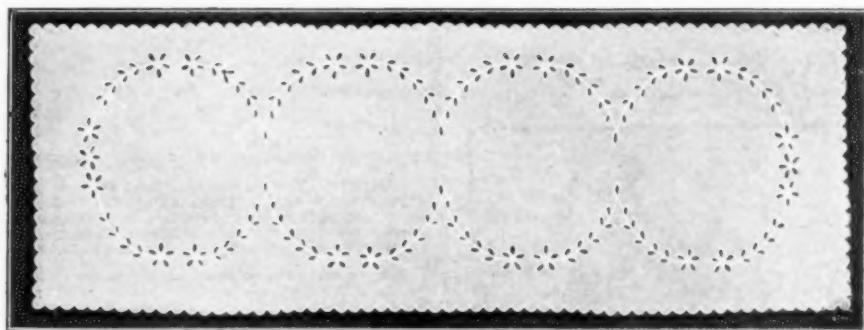
Be sure to send for our "Guide to Lace Making." You will find it simply invaluable. It tells how to make all the fancy work that is shown in McCall's MAGAZINE and explains all about the different stitches—the exact and easiest way of working them. It contains illustrations showing the details of each stitch—Duchesse, Honiton, Renaissance, Flemish, Arabian, etc. This very valuable little book may be purchased by you for the insignificant sum of ten cents, and will be appreciated by all who love lace making.

You may obtain any or all of these lovely fancy work designs, and materials for making same, absolutely free, as premiums for getting subscribers for McCall's MAGAZINE. The small price of 50 cents a year makes this very easy.

Send for illustrated price list of fancy work patterns and materials. It is sent free on request.

STRING embroidery is one of the new fancy work fads. And the positively astonishing results which are offered by the deft handling of such primitive materials as coarse linen and common string will for a long time remain unchallenged. The artistic taste of the worker is brought into full play, as the color





No. 960—Sideboard or Bureau Cover to match No. 961, size 18x59 inches. Pattern stamped on imported Irish Linen, price 50 cents, or given free for 2 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage.

of the work is necessarily grayish fawn.

A drawing is traced on a foundation of linen in the usual way, and after the linen has been well stretched on a frame, the outlines already traced are followed with different strings, which are couched and stitched down, thickest strings being used for the outside of the large conventional designs, flowers, leaves, etc., while the veining of the leaves, the insides of the flowers and the shading of the general design are worked by the thinner strings. The sewing necessary is simple satin stitch, always remembering to cross the cord at right angles and at regular intervals; sometimes buttonhole stitch is used because of the firmer edge it gives to the work. Shading is obtained by using darker linen for the appliqués.

To cover the raw edge of the linen appliquéd and to form a bold outline, couched fine cord is used, but, when doing work of this kind, great care must be taken in stitching this fine cord to grip the raw edge of the appliquéd sufficiently to keep it down, yet not enough to allow it to show under the cord outside the line of the design. The cord must be sewed with the linen thread of exactly the same color, beginning from right to left and from outside the outline inward, the cord being held in such a way as to keep it even.

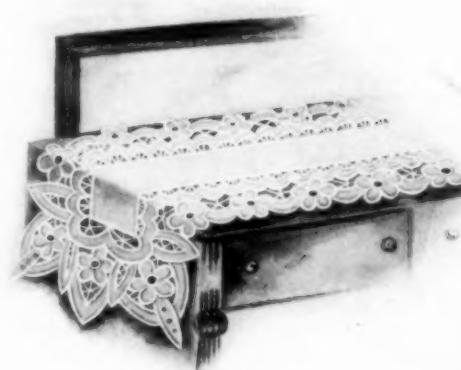
The fine veining of leaves is

done in dark, fine string; the stems of the umbelliferous flowers and the spider web in couched cord of different shades and thicknesses.

A charming touch of novelty is given by some of the flowers worked in white string, each little petal being done in a French knot, the spider embroidered in raised satin stitch.

The beauty of the new needlework is that it can be applied as well to the ornamentation of heavy curtains and other furniture draperies as to the dainty and delicate trimmings used for evening dresses.

At a recent exhibition held in Paris by the *Salon des Artistes Francais*, the greatest piece of attraction was, without doubt, the magnificent portieres, cushion covers and dress trimmings which were exhibited by one of the members of the association, Mme. Oury Robin.



No. 961—Roman Cut-Work Scarf to match centerpiece No. 952, shown in the Fancy Work Department for June. Size 18x59 inches. Pattern stamped on imported Irish Linen, price 50 cents, or given free for 2 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage.



No. 962—Embroidered Table Cover of champagne-colored Linen, 36x36 inches. Pattern stamped on Linen, price 50 cents, or given free for 2 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage.



the question reduces itself to just this:

Are you willing to trust to chance in buying soda crackers, or are you going to assure yourself of getting the finest soda crackers ever made—

Uneeda Biscuit

5¢

a Package

(Never sold in bulk)

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BISCUIT
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Take It With You

to the camp, to the sea-shore, to the bungalow in the woods—no matter where you go in summer—

Shredded Wheat Biscuit

the ready-cooked, ready-to-serve whole wheat food—full of nutriment—sustaining—strengthening—satisfying for any meal in any season in any climate. Just the thing for the camper, the fisherman or the hunter who is far away from the ordinary sources of food supply.

TRISCUIT

is the Shredded Wheat wafer-toast. It is the whole wheat steam-cooked, shredded, pressed into a wafer and baked, presenting the maximum of nutriment in the smallest bulk. Enough Triscuit to sustain strength for several days can be taken in a fisherman's creel. A delicious "snack" for picnics, for excursions, for the long canoe trip or the tramp in the woods.

Get close to Nature! A Shredded Wheat Biscuit, a small bottle of milk and enough wild berries to go with it—what could be more delicious or wholesome?

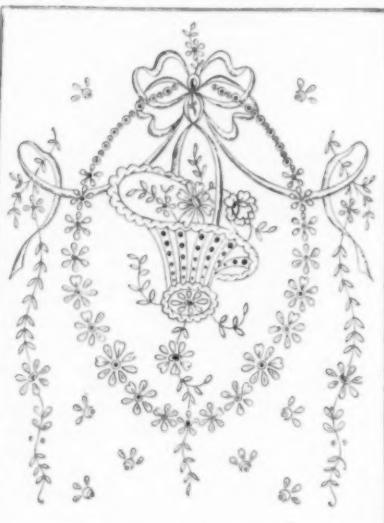
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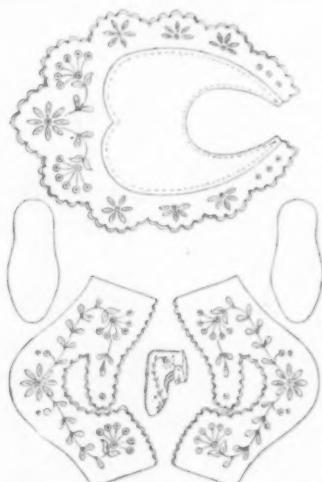


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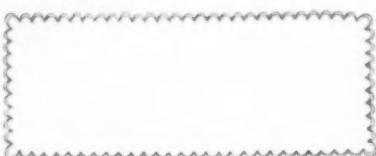


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A Perforated Pattern of any one of the above designs sent, prepaid, for 15 cents. Paste for stamping included.

SUMMER DRINKS

By MRS. OLIVER BELL BUNCE

SUMMER LEMONADE.—To make a really delicious lemonade that is nourishing as well, use fresh eggs in the proportion of one for each glass. For the lemonade allow six lemons for each quart of water. Squeeze out all the juice and stand aside. Boil the sugar and water together until they form a syrup, allowing one cupful of sugar to one quart of water. When cool add the lemon juice. At the time of serving whip in the well-beaten eggs. Turn the mixture into a lemonade shaker and shake vigorously for a few seconds. Pour over crushed ice and serve.

GRAPE-JUICE PUNCH.—To make an inviting punch that is healthful as well boil half a pound of sugar with half a pint of water until it spins a thread, taking care not to stir after the sugar is dissolved. When cold add the juice of six lemons and one quart of unfermented grape juice. Cover tightly and stand in the ice box overnight to become mellow. At serving time pour into a punch bowl over a cake of ice and add carbonated or apollinaris water to suit the taste.

PINEAPPLE LEMONADE.—The addition of pineapple to lemonade completely transforms the familiar drink. For three pints of water allow six lemons, one pound of sugar, one pineapple, an orange, and a few maraschino cherries. Boil the sugar and water together until they form a syrup, then strain and allow them to become cold. Pare the pineapple, remove the eyes and grate the pulp, carefully preserving all the juice. When the syrup is cold add to it the lemon juice and the pineapple with half the orange cut into slices with the maraschino cherries. Serve well iced either from a punch bowl or a lemonade jug.

A REFRESHING TEA PUNCH.—To make this delectable drink at its best, steep three generous teaspoonsfuls of tea in two quarts of water, freshly boiled, for five minutes, and to get the best flavor let the tea be half Ceylon and half Formosa Oolong. Strain and add one pound of lump sugar, stirring until thoroughly dissolved. Grate the peel and extract the juice from eight lemons. Cut three oranges into slices and shred one pineapple. Cut five bananas into thin slices and hull a quart of strawberries. When the tea is cold add all the fruit and let stand in the refrigerator for several hours.

Pour into the punch bowl over a block of ice. Add a few sprigs of mint, and when chilled, serve in punch glasses. To prepare the pineapple peel and remove the eyes and tear apart with a silver fork, rejecting all the core. Sprinkle with granulated sugar, let stand overnight, but when this is done use a little less than the pound of lump sugar in preparing the punch.

GINGER ALE PUNCH.—For this refreshing drink make a rich lemonade and put it in the punch bowl with a lump of ice. Add a few sprigs of mint slightly bruised and let stand for a quarter of an hour, then add ginger ale to the proportion of a quart for a quart. To make the lemonade, boil together one quart of water and a cupful of sugar for five minutes. When cold, add the juice of five lemons and the grated rind of one.

Delicious Cakes to Serve with Summer Drinks

SPICED SNAPS.—Heat one cupful of molasses and half a cupful of brown sugar together until the sugar is melted. Dissolve one teaspoonful of soda in a little warm water and stir it quickly into the hot molasses; now add half a cupful of butter slightly warmed, and stir in slowly one pint of flour, adding during the process one teaspoonful of cinnamon, one of ginger and half a nutmeg. If needed, add enough more flour to roll out thin. Cut in shapes and bake in quick oven.

SOFT MOLASSES GINGERBREAD.—Stir together one cupful of molasses, one teaspoonful of soda, one teaspoonful of ginger and one tablespoonful of butter. Then pour on this half a cupful of boiling water and flour enough to make a thin batter. Bake about one inch deep. This is very nice if pains are taken to have the water boiling, and to beat it well when the flour is added.

DUTCH TEA CAKES.—Quarter of a pound of butter, half a pound of sugar, half a pound of flour and four well-beaten eggs. Beat butter and sugar together. Beat whites and yolks separately, stirring in whites the last thing. Spread mixture on a pan, not having it quite so thin as for wafers. Cover the top with chopped almonds, ground cinnamon, a little sugar. Bake light brown.

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Folks who look so "delightfully comfortable" in sweltering weather know the art of wisely selecting dress and diet.

Iced Postum with Sugar and Lemon

is a delicious beverage for Summer Comfort and one the entire family can freely enjoy.

It contains the nutritive elements of the field grains and is so nourishing that it is really a Food-Drink which relieves fatigue, satisfies the thirst and "freshens" one up.

It is important to boil Postum at least 15 minutes—the longer the better, to bring out its flavor and food strength—the elements that make it palatable and produce that feeling of refreshment and lasting comfort.

The pleasure and satisfaction from one's first glass of Iced Postum is a revelation not soon forgotten.

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Postum Cereal Company, Limited,
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"Before using Eskay's, my boys were sick nearly all the time," writes Mrs. Rich. J. Lyons, Des Moines, Ia., mother of these handsome prize-winning twins, "but they began to improve when put on Eskay's and never had a sick day afterwards."

ESKAY'S FOOD

added to fresh cow's milk makes the perfect substitute for breast milk.

Eskay's Food supplies the necessary elements that plain cow's milk lacks—and renders it digestible by the most delicate stomach.

If your baby is not thriving let us send you today enough Eskay's to prove it is the food for him.

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for complexions always smooth and velvety, that never lose their youthful attractiveness, that seem to be impervious to exposure, to sun and wind, are users of that great beautifier—**Lablache**. It prevents that oily, shiny appearance, and counteracts the disagreeable effects of perspiration. Lablache is cooling and refreshing, pure and harmless.

Refuse Substitutes. They may be dangerous. Flesh, White, Pink, or Cream, in a box, of druggists or by mail.

Send 10c for sample box.

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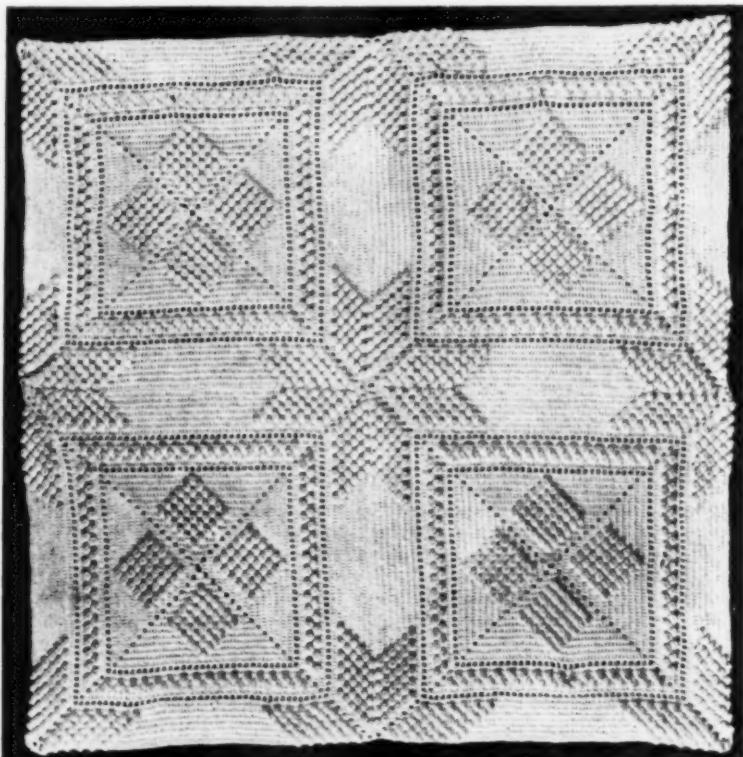


How to Make a Crocheted Bedspread

THE crocheted counterpanes of our grandmothers' day are once more all the fashion. Very pretty indeed they are and so serviceable that they "wear like iron." The dainty spread here illustrated consists of forty-two squares, arranged in six rows with seven squares in each row, and a deep border of fringe all around. The work in this stitch must be done on the right side and through the back of the stitches. Use crochet cotton No. 8.

Start in center with 6 chain stitches (ch) and join together, forming a ring, 5 ch, 3 double crochet stitches (d c), * 3 ch, 3 d c, repeat twice from * having finished the first row all around. Row 2—3 ch, join in 4th ch of first row, * 7 d c, last 2 fastened in same stitch, 3 ch, repeat 3 times from * and see that each repetition starts in a corner. First d c in each row is always fastened in same stitch (2d ch) as the preceding d c before the 3 ch. Row 3—* 5 d c, 5 d c fastened in one stitch, pull stitch through first d c, forming a solid "puff" (see illustration; this is hereafter called "puff"), 5 d c, 3 ch, repeat 3 times from *. Row 4—5 d c, puff, 3 d c, puff, 5 d c, 3 ch, repeat 3 times. Row 5—* 5 d c, puff, 3 d c, puff, 3 d c, puff, 5 d c, 3 ch, repeat 3 times from *. Row 6—* 5 d c, puff, 3 d c, puff, 3 d c, puff, 5 d c, 3 ch, repeat 3 times from *. Row 7—5 d c, puff, 3 d c, puff, 3 d c, puff, 3 d c, puff, 5 d c, 3 ch, repeat 3 times. Row 8—5 d c, puff, 3 d c, puff, 3 d c, puff, 3 d c, puff, 5 d c, 3 ch, repeat 3 times. Row 9—9 d c, puff, 3

d c, puff, 3 d c, puff, 3 d c, puff, 3 d c, 3 ch, repeat 3 times. Row 10—13 d c, puff, 3 d c, puff, 3 d c, puff, 3 d c, 3 ch, repeat 3 times. Row 11—17 d c, puff, 3 d c, puff, 3 d c, puff, 17 d c, 3 ch, repeat 3 times. Row 12—21 d c, puff, 3 d c, puff, 21 d c, 3 ch, repeat 3 times. Row 13—25 d c, puff, 25 d c, 3 ch, repeat 3 times. Row 14—53 d c, 3 ch, repeat 3 times. Row 15—* 1 d c fastened in same st as last row, ** 1 ch, 1 d c fastened in 2d st, repeat 28 times from **, 3 ch, repeat all 3 times from *, having finished inner square with beading border. Row 16—63 d c, 3 ch, repeat 3 times. Row 17—* 3 d c, puff, repeat 15 times from *, 3 d c, 3 ch, repeat all 3 times. Row 18—* 3 d c, puff, repeat 16 times, 3 d c, 3 ch, repeat all 3 times from *. Row 19—75 d c, 3 ch, repeat 3 times. Row 20—* 1 d c (fastened in last fastening of row 19), ** 1 ch, 1 d c, fasten 2d st, repeat 37 times from **, 3 ch, making in all 39 holes, repeat 3 times from *. Row 21—85 d c (see row 20), 3 ch, repeat 3 times. Row 22—* 1 d c, fastened as before, 3 d c, puff, 3 d c, 3 ch, repeat 3 times from *. Row 23—Repeat 22d row, but make 43 d c between each 6 puffs. Row 24—Repeat 22d with 47 d c between. Row 25—Repeat 22d with 51 d c between. Row 26—Repeat 22d with 55 d c between. Row 27—Repeat 22d with 59 d c between. Fasten with a few single crochet and one square is finished. Sew the squares together.



Four squares of spread joined together, showing star in center

THE FRINGE.—This should be made on the spread, not separately. Begin by crocheting one row of d c on right side of the spread all around. Then another row of alternately 3 d c and 5 ch, forming a row of beading also all around. Then take 10 threads 2 feet long, double, thread the loop through hole in outer beading and thread the threads through its own loop, then the next double ten threads through the next hole and so on all around. Then part the first fringe in half (10 in each half), take the halves from first and second fringe together and make a single knot, then second and third likewise, and so on. Again, part and knot as before, making in all 3 rows of knots. If border of fringe is desired broader, the threads, of course, must be comparatively longer. When finished, even the ends with the scissors.

DIRECTIONS FOR HOLDING THE HOOK AND MATERIAL.—When working crochet, the hook should be held lightly in the right hand between the thumb and two first fingers; it should be kept in a horizontal position. The work is held in the left hand; the last worked stitches should be between the thumb and forefinger; the thread passes over the first and second finger, under the third, and over the little finger. A chain foundation is required for all the stitches forming crochet patterns.

Good crochet-hooks are of the utmost importance in forming nice even work. They should be very smooth and selected of a size suited to the material to be worked. Crochet and tricot hooks are made of steel for fine work, and of ivory, bone, wood and vulcanite for coarse work.

We take the opportunity of cautioning ladies never by any chance to put an unprotected steel crochet-hook into their pockets; accidents have been the frequent result of so doing. It should be remembered that it is scarcely possible to remove a steel hook when caught in the flesh without the aid of a surgeon.

Crochet cotton is much better to use than knitting cotton for crochet, as the twist being tighter adds much to the good appearance of the work, and makes a much neater and prettier finish.

FANCY BAG OF CANTALOUP SEEDS.—To make a bag of melon seeds and beadwork, select seeds as smooth as possible. Of steel beads four bunches of No. 9 size will be required. String the seeds and beads on linen thread, using as fine a crewel needle as possible. Begin by stringing eighteen seeds together, passing the needle through

the points of the seeds, and tie the thread in a firm knot, cutting off the loose end.

For the second row, run the needle through the round part of one seed of the first row and string through the points of two seeds, then through the round part of the second seed of the first row; then slip on one steel bead and repeat to end of row.

For the third row the seeds are strung in the same way as in the second row, but three steel beads are strung each side of the seed stripes. Continue stringing seeds in the same manner as in the second row, with an increase of two beads to each row, until there are thirteen rows. The thirteenth row should have twenty-five beads between each seed stripe. This ends the striped pattern.

For the fourteenth row, string thirteen beads, then the points of six seeds, thirteen beads, then through two seeds, and repeat to end.

For the fifteenth row, string thirteen beads, six seeds, thirteen more beads; put the needle through the round tops of six seeds, and repeat to the end of the row.

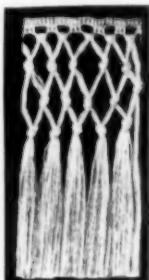
The sixteenth row is to be the same as the fifteenth, and this ends the diamond pattern.

For the lining of the bag, India or any soft silk weave serves the purpose, either pale-blue, yellow, pink, lavender or a delicate gray. If desired, a brocade may be utilized, provided it is of light weight and of small design. The material used should be straight—the size of the head-work around the top. Stitch a

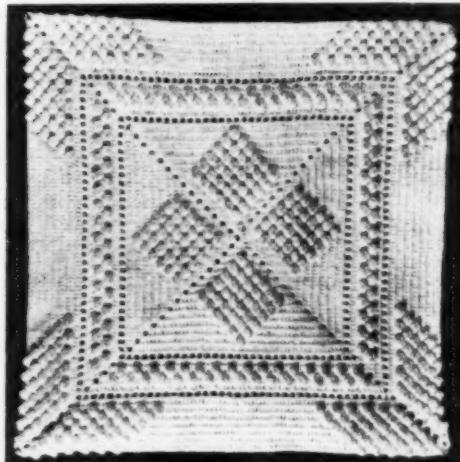
three-inch hem and a casing to suit the width of the ribbon used for strings in hanging or holding the bag. As a rule, soft silk is more suitable for lining because it may be gathered into the bottom, and fits more closely. A bunch of beads forms the graceful tassel at the bottom of this neat and pretty bag.

Twenty-five years ago, when the decorative work of the home depended largely upon the women of the family, the planters' wives of the South, who lived far from the big centers, delighted in utilizing every sort of ornamentation, either for personal adornment or for the toilet-dresser, so much in vogue. The seeds of the muskmelon were greatly in favor for this ornamental work, and the perfect ones were carefully washed and dried, and afterward gently polished with a soft cloth.

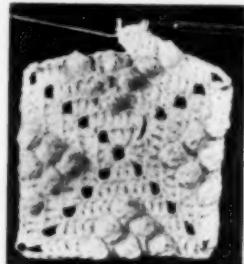
These seeds, by the aid of fine-cut-steel beads, or those of the commoner sort when the finer ones were not procurable, make a most attractive and novel bag.



The fringe

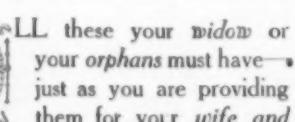
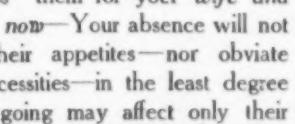


A single square



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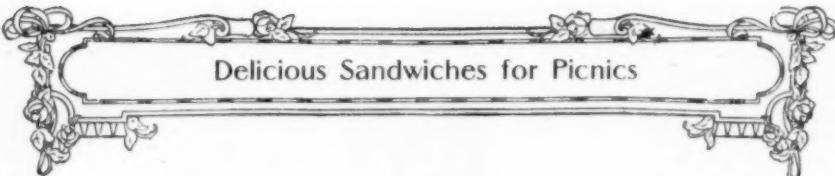
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THE sandwich is of course the *pièce de résistance* of the outdoor feast. Now there are such legions of appetizing sandwiches that it seems a pity that the ordinary picnic menu should include only the hackneyed ham, hard-boiled egg and perhaps, as a great novelty, the cheese variety. The bread used for sandwiches should be at least a day old, the slices cut thin and even and the crust trimmed off; it should be lightly and evenly buttered; avoid bread that is full of holes, as in that case too much butter is used and the sandwiches will become disagreeably greasy. The bread may be white, brown, whole wheat, Indian, rye or pumpernickel. It may take the form of rolls or biscuit, cold gems or crackers, but the filling must accord with its binding.

In making meat or cheese sandwiches both slices are spread with butter, but one side only with the meat, etc.; the other slice is then added, pressed gently and cut in two. Of all things the edges of the sandwich should be free from butter and all suggestions of the filling. Cold lamb sandwiches—thin slices of the meat, nicely salted, between thin slices of bread—are appetizing for a picnic luncheon, and a welcome change from ham sandwiches. A glass of currant jelly will make them more popular.

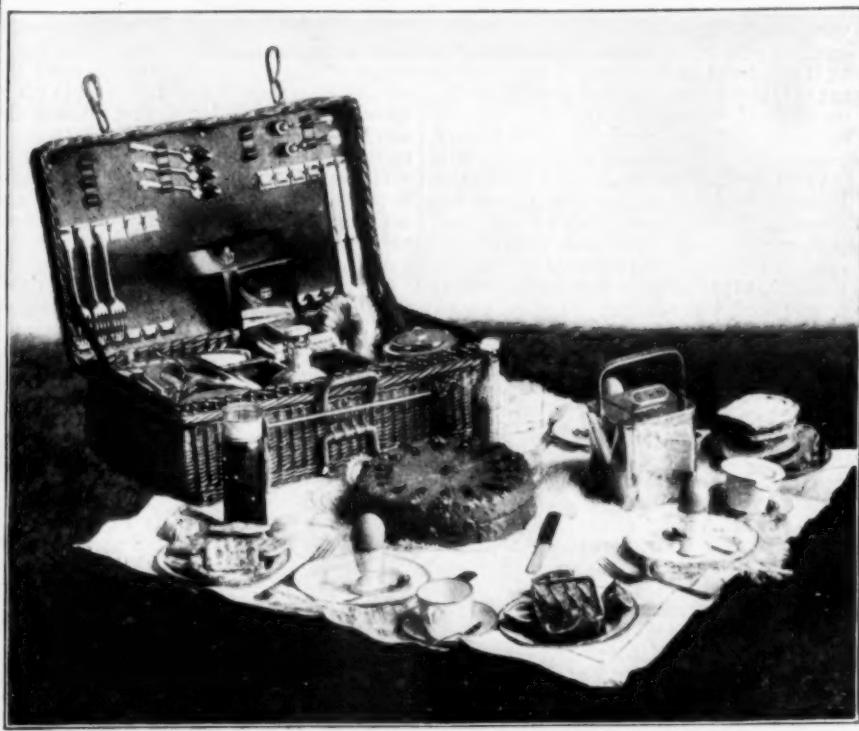
Cut slices of rye or brown bread without removing the crusts. Rub half a pint of cottage cheese to a smooth paste with a little melted butter, half a teaspoonful of salt and two tablespoonfuls of thick cream, and put the mixture between the buttered slices. This may be varied and improved by using a lettuce leaf with each cream

cheese filling or mixing with the cheese half a cupful of chopped English walnuts. Gingerbread is also nice with the filling of cream cheese and nuts. To make very appetizing sardine sandwiches, wash, skin and bone some sardines, place them in a bowl with a little butter and mash them to a smooth paste, season with some paprika and lemon juice. Spread the mixture on a slice of buttered bread and put another slice on top, pressing it down with a flat knife blade.

Egg and watercress sandwiches are a novelty. Cut some thin slices of bread and butter, and cover them evenly with fresh watercress, sprinkling with a little salt and some chopped chives or a very little grated onion. Now spread them thickly with hard-boiled yolks of eggs which have been rubbed through a sieve, place another piece of bread on the top and press together.

Nasturtium sandwiches are novel, and most people are very fond of them, especially when the flowers or leaves are gathered fresh from the garden. Drop them into ice water to crisp while the rest of the luncheon is being made ready. Cut the bread in thin slices and butter it. Place a thin layer of the yellow petals on one pungent leaf between the slices. No seasoning is required aside from a light sprinkling of salt, as the nasturtium has a delightfully distinctive flavor of its own. If the leaves of the nasturtium are used for the sandwich it is best to add a little mayonnaise.

Cucumber sandwiches are perfectly delicious. The cucumber is peeled and sliced and put in ice water to crisp. The slices



All ready for the picnic. Showing a novel and convenient picnic hamper

are then drained and laid on a thin slice of buttered whole wheat or white bread, a very little thick mayonnaise is put on and the whole covered in the usual way with another slice of bread and pressed down well.

Olive and tongue sandwiches are also delicious. Stone and chop French olives, seasoning with pepper and pounding to a smooth paste. Cut thin slices of bread, and butter and spread one-half with the olives and the other half rather thickly with grated tongue. Press together and serve in the usual way.

For chicken salad sandwiches, mince the chicken and season with salt, pepper, mayonnaise and finely chopped olives. A trace of onion juice and a little lemon juice may be used. The mixture must not be thin enough to run. Almost any sort of sandwich filling is improved by a light seasoning of mayonnaise dressing and chopped olives which are stuffed with little bits of red peppers.

But there is literally no end to the fillings that are possible for sandwiches, provided one knows how to prepare them in an appetizing way. Any cold meat may be run through the meat grinder and made to do service by deft seasoning. But the first requisite is a dainty attractiveness. People who are not near any good bakeries where sandwich loaves may be had often use pound baking tins in making home-made loaves. Such little loaves make slices just the right size. The bread should be buttered on the loaf in order that the slices may be of waferlike thinness.

Sweet sandwiches are not often seen in this country, but they are very good indeed for all that. A delicious sweet sandwich is made by mixing chopped figs and dates very fine, moistening with a drop or two of lemon juice and using that as a filling. Chopped nuts may make part of the mixture.

Chocolate sweet sandwiches are greatly liked by children. Put one teacupful of grated chocolate, one-half pint of milk and an egg into a small pan, with sugar to taste, and flavor with lemon or vanilla. Mix all this well, and then thicken by standing the pan in a saucepan of hot water and allowing this water to boil up. When it has thickened sufficiently, take it off and spread on slices of bread and butter, sandwich fashion; it is also very good spread between slices of stale sponge-cake.

Gingerbread is sure to be popular if prepared as follows: Cut in fairly thin slices, butter, and place between them a mixture of chopped raisins and preserved ginger syrup. Orange marmalade is also delicious for the purpose.

A kind old gentleman, seeing a little boy carrying a lot of newspapers under his arm, said: "Don't all those papers make you tired, my boy?"

"No; I don't read 'em," replied the lad.

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The Result of a Plot

(Continued from page 1184)

"Sure. Come on," and Murray made a move of rising from the seat he occupied in Bill Strain's furnished room.

"Oh, that's all right. I believe you," said the latter now convinced, "and I will help you for friendship's sake anyway."

"And for the money," smilingly added Murray.

"Yes, and for the money," repeated Bill. "I need it bad enough, old man, believe me, or I wouldn't accept a penny."

"Well, then, it is settled," Murray said cheerfully. "You get your friends, and station yourself near one of the vacant houses in the alley—about ten tonight—and wait for McCook to come along. As for myself, I'll be hidden near the scene of action, and will appear at the right moment." Murray arose, and extended his hand preparatory to leaving, adding as Bill took it:

"May I depend on you, then, old man?"

"Yes, you can now say what the villain in the melodrama says," and Bill broadly grinned.

"What does he say," asked Murray.

"'And now, me proud beauty, I shall have you in me power!'" repeated Bill with a laugh.

"Perhaps, but 'there's many a slip 'twixt the cup and the lip,' you know," Murray also repeated.

"So there is in the case of William on the stage. Oh, by the way!" said Bill, suddenly changing the subject, "where can I find you in case anything unforeseen turns up?"

"What do you mean?"

"I may be able to get only one of the two fellows to help us."

"Ask some one else, then, whom you can trust."

"Suppose I can't find another man?"

"Oh, then I must know of course."

"I'll tell you what I'll do," suggested Bill; "you remain here while I go and see a friend of mine by the name of Robert. He is the one I have in mind. I am sure of the other."

"Why don't you feel sure of this man Robert?"

"Why, you see, he is only a new friend. He may think there isn't enough justification for such measures. I mean that he is such a stickler for the rights and wrongs of others that he may look unfavorably on the whole thing."

"But if he is in need of the 'twenty-five,' which will naturally fall to his share, why he will—"

"He isn't," interrupted Bill, "he has a good position."

"Then how in the world did you figure him in on the job?"

"Well, I did him a small favor once—in fact, that's how we became friendly. I thought perhaps that, together with the fun and excitement the thing promises, might influence him to join us."

"What is the favor you did for him?" inquired Murray, curiously.

"Oh, it was nothing to speak of."

"I would like to know," Murray persisted, "that I may judge myself if it was likely to put him under obligations to you."

"Oh, a couple of Italians pitched into him a couple of weeks ago. One of them drew a knife just as I came along, so I took a hand in the fracas, and between the both of us, we made short work of the foreign devils."

(Concluded next month)



Piazza Wraps

(Continued from page 1181)

Seventh row—Turn, ch 5, 8 d c in first loop of preceding row. These stitches begin the flounces, and each d c should be made as long as possible, fully 2 inches. Make 8 d c in every second ch loop until there are 9 shells, then a shell in each loop for 10 shells, 1 shell in every second loop for 31 shells, 1 in each of the next 10 loops and 9 shells along the remainder of the row for the second front, working like the first front.

Eighth row—Turn, 1 s c in the first and every second stitch with 3 ch between. At the end fasten off, thus completing the outside part of the yoke. Tack to the foundation yoke, then repeat the seventh and eighth rows on every second row of the lower part of the foundation, putting a shell in every other space of the rows. When finished, work across the neck of the yoke, using a fine hook. Do 2 rows of s c on the first drawing the neck into shape by skipping as necessary, then work around the garment, following the directions given for the eighth row. Beneath this row catch the ends of the flounces. Run ribbons through the yoke, as shown in the illustration.

For the sleeve, begin with a ch long enough to fit around the armhole. Join in a ring and make 1 d c in every second stitch, 1 ch between.

Second row—Work 1 d c each in the first 10 spaces, 1 ch between. At the end make 1 s c in the next space along first round. Then turn and work back and forth, catching each new row in the next space along the first round. Each row will have 2 spaces more than the preceding row. When 12 rows are made work all around the sleeve for 4 rounds. Join each round and fasten off at the end of the last one.

On this sleeve foundation repeat the seventh and eighth rows in every second row of the foundation, as on the body of the garment, then sew into the armhole. Repeat the directions for the second sleeve.

KNOT STITCH CAPE.—About 5 skeins of Shetland floss and a fine bone crochet hook are needed to do the work. Begin at the neck with 55 ch, having a length of about 15 inches.

First row—Turn, skip 3 ch, * 1 d c in the next, ch 1, 1 d c in same stitch, ch 1, skip 1 ch of foundation, and repeat from * to the end of the row.

Second row—Turn, ch 3, 1 d c in first 2 spaces (always with 1 ch after each d c), 2 d c in next space, 1 d c each in next 4 spaces, 2 d c in next space, 1 d c each in next 5 spaces, 2 d c in next, 1 d c each for 25 spaces, 2 d c in next, 1 d c each in 5 spaces, 2 d c in next, 1 d c each in 4 spaces, 2 d c in next, 1 d c each in last 2 spaces.

Next 2 rows—1 d c in each space excepting between the 2 d c worked in one space in preceding row. There put 2 d c. Then work 8 rows more in the same way, but on them increase twice in each row across the center of the back. At the end of the last row fasten off, as the lining of the yoke is completed.

For the outside part of the yoke work along the foundation ch, in front of the first row of the lining. This part is done in knot stitch, as follows: 1 s c in first stitch of foundation. * Pull loop on needle out long and on it ch 1, keeping the loop of the latter short. Pick up another short loop beneath the extra thread added to the long loop when the ch was made, and pull the wool through the 2 loops on needle. This forms the knot. Again pull out the loop on needle, ch 1, take up the second loop and draw the wool through 2 loops. 1 s c in next space a long foundation, and repeat from * to the end.

Second row—Turn, make 3 loops and 3 knots, 2 s c in the first knot of preceding row. * 2 loops and 2 knots, 2 s c in next knot of preceding row. Repeat from * to the end, then make enough rows like the second row to cover the foundation, having each row slightly looser than the preceding row, to give the necessary width for the lower part of the yoke. When finished carefully baste in place over the lining, then work 1 s c in each stitch of the last row of the lining yoke, beneath them catching the last row of knot stitches. Continue up the front, around the neck, and down the other front, making 1 s c in every second stitch, 3 ch between.

The rest of the work is done with a large crochet hook, about No. 7 in size. Make 2 d c (each about 2 inches long) in the first stitch of the last row of the yoke, and 1 d c each in the next 3 stitches. Make 2 d c in the next, 1 d c each in the next 3 stitches, and so continue to the end.

Second row—Turn, ch 7, 1 d c in each stitch of first row. Next 4 rows, work like second row, then fasten off. This is the lining upon which the flounces of the cape are made. For the first flounce begin in the first stitch of the lower edge of the yoke and there make 1 s c in front of the lining-stitch. Work 2 loops and 2 knots, 1 s c in fourth stitch along yoke, and repeat to the end of the row. On this knot-stitch row make 5 rows more in knot stitch, each row looser than the preceding row. Fasten off, and make a flounce along the top of each row of the lining, catching in every third stitch. Across the top of the last row of the lining make only 1 row of knot stitch and have it extend up the fronts to the yoke, catching beneath it the ends of the flounces.

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Knitted Lace for Trimming Bedspreads

FRINGED LACE FOR COUNTERPANE.

Cast 10 stitches of No. 16 or 18 knitting cotton on medium-sized needle and knit plain. 1st row—Knit 1, over narrow, over narrow, knit 1, over twice, narrow, over twice, narrow, knit 2 and the last stitch throw the thread over the two finger ends three times, in loops, and knit as 1 stitch. 2d row—Knit 2, slip 1 stitch over 1 stitch, and knit 1, purl 1 to make 2 stitches of the over twice, knit plain to the end of the row. When the lace is all knit, clip the ends of the loops evenly.

FRINGED EDGING FOR COUNTERPANE.

Cast 8 stitches of No. 16 or 18 knitting cotton on medium-sized steel needle and knit plain. 1st row—Knit 2, over twice, narrow, knit 2 and on the last of these two stitches throw three times in loops over the two first finger ends and knit as one stitch. 2d row—Knit 2, slip 1 stitch over 1, knit 1, purl 1, making 2 stitches of the over twice stitch, knit 2.

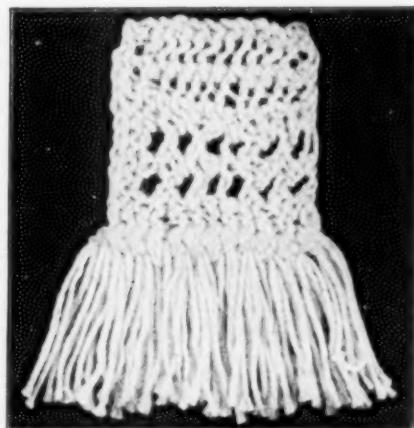
WIDE FRINGED LACE.

Cast 24 stitches of No. 16 or 18 knitting cotton on medium sized needle and knit across plain. 1st row—Knit plain, and the last stitch on the row, throw the thread over the end of the forefinger twice in short loops. Knit as 1 stitch. 2d row—Knit plain. 3d row—Like 1st row. 4th row—Plain like 2d. 5th row—Knit 1, over

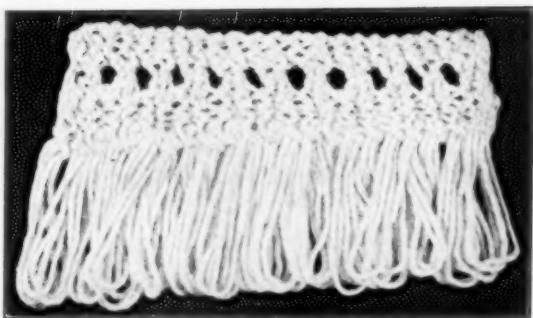
narrow, over narrow, over narrow, over narrow, over narrow, over narrow, over narrow, over narrow, over narrow, knit 3, and the last stitch throw the thread twice in loops over the end of the finger and knit as 1 stitch. 6th row—Knit plain. 7th row—Like 5th row. 8th row—Like 6th row. Back and forth this way until the openwork and plain stripes are formed.

A PRETTY WATCH CHAIN.

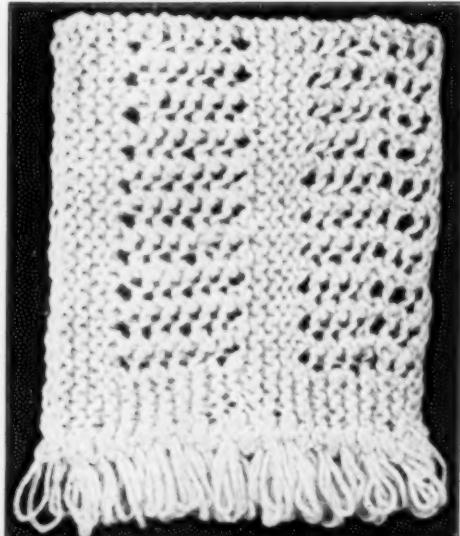
The materials



Fringed lace for counterpane



Fringed edging for counterpane



Wide fringed lace

necessary to make this novel and useful article are a spool of pure twist, any desired color, one bunch of beads, No. 8, four good size dressing pins, an empty spool (one which held No. 70 sewing cotton is a good size), and a large pin to work with.

First string nine strands of the beads; now gently hammer the four pins securely into the end of the empty spool, run the silk through the

hole and let nine inches hang out, wind the silk once around the outside of the four pins, take the large pin and knit once around, as we did when we were children. Now push one bead down close to the pin, hold the spool sideways, and put the stitch which is on the pin directly over the head of the pin and the bead (the bead is now

behind the pin), push it in front of the pin repeat four times, then four plain stitches, without beads. Every alternate row is plain, every other row has four beads. Proceed in this way until the desired length is obtained,

which should be about fifty-four inches. To finish it off and remove from the spool, cut the silk, allowing half a yard, knit the stitch, then draw the cut end through the stitch. You will then have three stitches left; knit the third, second and first exactly the same and draw the work down through the spool.

Thread a needle with one end of the silk and sew the two ends of the guard together and cut it off carefully; thread the needle again with the other end of the silk and fasten it securely. It is needless to suggest that this must be done carefully. It is a wise plan to put a pencil mark on the spool beside one of the pins to indicate the starting point of a row, and you must never neglect to put the bead around in front of the pin.

Enthusiasm

(Continued from page 1180)

its train contentment, humor, appreciation, attractiveness, faith, mental activity—it seems to me that it is the root of all the pretty virtues we love. Without enthusiasm how could we bear to order three meals a day, darn and patch, superintend the tyrant of the washtub—in short, live at all? When we feel our enthusiasm gasping for breath it is time to run away, get tickets for the theater, go on a trip, or do anything that turns up to avoid the rest cure at a hundred dollars a week. Nervous prostration does not come to the woman of genuine enthusiasm. It is the woman who has to carbonize the tepid brew of her daily life to whom brain storms and collapse come. The man who is working for money alone, without enthusiasm—how far does he get? Nothing but failure is waiting for him around the next corner. I am sorrier for blasé people than for any other branch of the human commodity. Being blasé sometimes only means extreme youth—we've all been there. Don't you remember, girls, the sonnet—inditing unrequited love stage?" (We all smiled—of course we knew—so does everyone else for that matter.) "But when you see a middle-aged person who is condemning all the social organizations around her and thinks life a bore, and existence not worth while—you may depend upon it that the day she knew enthusiasm was back somewhere in the dark ages before she put her hair up. I want my children to grow up with more enthusiasm in their hearts for the good things they meet than condemnation for the bad. I want them to go to the play or hear music all a-tilt with readiness to break into a perfect glow of enthusiasm. Of course they must have critical faculties, and learn to use them, too, but kindly. Criticism is easily borne from one who understands and gives praise ungrudgingly when praise is due. I want them to face life with hope and enthusiasm, those sweet gifts of children, and as for the possibility of overdoing the part, you may rely upon it every time that they will always have enough dashes of cold water to keep their enthusiasm from the boiling point. When they are old I hope they will still have the reflection of it tucked away in the wrinkles about their eyes, or the smiles in the corners of their mouth."

"Three cheers for Polly," I cried, quite carried away, as she paused for breath. "Tell John tonight that we have decided by unalterable decree that enthusiasm is the salt of life, the yeast in the loaf, the scent of the rose, the very sweetest savor of the soul."

As I walked back through the village to my own little nest, almost hidden behind three drooping frosted elms, I could not help thinking what a poor thing after all this life would be without that bound of the spirit, which is the answering call of enthusiasm to all high and noble effort in the world. I could not quite imagine myself without it. True, we must help our children to keep its power bright, for it is indeed the sweetest savor of the soul.

Stranger (in Drearyhurst) — Is there any place in this town where I can get something to drink?

Uncle Welby — Gosh, yes, sir, unless you're mighty blamed hard to please. There's four town pumps, a sulphur well an' half a dozen places where you can get root beer.—Chicago Tribune.



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New Salads for Summer Meals

(Continued from page 1189)

of celery salt and fill the interior of the tomatoes. Set on lettuce leaves with mayonnaise on top. Serve very cold.

CUCUMBER AND CRESS SALAD.—Pare the cucumbers and slice thin. Make a little bed of the cress, arrange the slices of cucumbers in an overlapping ring on the cress and in the center of the ring put a radish cut in tulip shape. Serve with French dressing.

BANANA AND PEANUT SALAD.—Peel and cut the banana in half lengthwise. Lay on a lettuce leaf, cover with mayonnaise and sprinkle with finely chopped peanuts.

SALMON SALAD.—Take two cupfuls of cooked rice and half a can of salmon and mix with a fork, first seasoning with one-half a teaspoonful of salt and a little pepper. Then pour over it a dressing made of one tablespoonful of olive oil, two tablespoonfuls of vinegar, one teaspoonful of French mustard, mixed thoroughly. Set on ice until ready to serve, when place it on lettuce leaves. This also makes a delicious filling for sandwiches.

TURKISH SALAD.—Shred a seeded green pepper very fine and add a cupful of shredded cabbage and also one cupful of shredded celery, a couple of apples cut in small pieces and about twenty seeded white grapes cut in two. Also a few English walnut meats. Mix thoroughly and leave in a cold place for three hours. Just before serving turn off all the liquid possible and then dress with mayonnaise.

There seems to be no end of the combinations of good things that you can use in a salad. You all know how to make a chicken salad, and a substitute of veal can hardly be detected; and also spring lamb is very delicious with a leaf or two of mint mixed with it. Lobster, crab and shrimp salad are made just the same—cut up in small pieces and placed on a crisp lettuce leaf and covered with mayonnaise.

SALAD OF VEAL AND PEAS.—One-half a pound of cold veal cut in tiny dice and a pint of small green peas. Mix with French

dressing and chill. When ready to serve put by spoonfuls into cups of crisp lettuce leaves. Pour over it more French dressing, to which have been added a little green mint, mustard and a dash of celery salt.

HERRING SALAD.—Soak four salt herring in milk or water for five hours. Clean free from bones and skin and chop the fish with eight cold boiled potatoes and two onions; add one teaspoonful of pepper and one-half a cupful of vinegar. Garnish with slices of hard-cooked eggs and cold boiled beets.

ITALIAN SALAD.—Cook very tender in well-salted water two cupfuls of macaroni, rinse in cold water to prevent stickiness and let it get cold. Chop it and add two-thirds of a cupful of celery cut up small and a third of a cupful of mild American cheese, or cream cheese will do. Cut four medium-sized tomatoes into small pieces and add. Season with two or three minced red peppers. Mix all together with plenty of mayonnaise and serve on a bed of lettuce.

SARDINE SALAD.—Make one pint of lemon jelly, omitting the sugar. When half set, pour into a shallow square cake pan and place little sardines in a row about two inches apart. When this is firm and set, cut it in squares, allowing one sardine to each square. Serve on lettuce leaves with a teaspoonful of currant jelly as a dressing.

HARD-BOILED EGG AND CRESS SALAD.—Cut in slices six hard-boiled eggs and arrange on crisp watercress. With a vegetable cutter cut star-shaped pieces from cold boiled beets. Serve each portion with a spoonful of mayonnaise spread over it.

ASPARAGUS SALAD is very delicious. This can be made of either the fresh or canned vegetable. Canned asparagus always makes delicious salad, but it must be rinsed in clear water after removing from the tin. This greatly improves the taste. It should be served on crisp leaves of lettuce with mayonnaise dressing.

The Blooming of Amazonia

(Continued from page 1149)

"What on earth has happened to Amazonia?" she said. "What means all this talk of fighting at which you smile?" Bettina's tone implied a good deal. "On second thought," she went on, "I don't believe I will take Amazonia home with us—I don't seem to—understand her this morning."

"No, Bettina," I answered soberly, "I don't think Amazonia needs us. Amazonia is able to take care of herself." Then, seeing the insistent questioning in the child's eyes of Bettina, I essayed explanation and floundered.

"Oh," I said, "Amazonia is no longer afraid. Amazonia has—ah—Amazonia has bloomed."

A woman who is too busy to take care of her health is like a workman who is too busy to sharpen his tools.

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How to Read Character by the Handwriting

(Continued from page 1172)

curves. Affection is usually accompanied by sensitiveness, so this trait also is indicated by sloping handwriting. All sensitive natures are not, however, especially tender or affectionate, and when this chance to be the fact, the writing is still sloping but the curves, instead of being rounded, are angular.

Generosity is shown by plenty of space between the words, large, flowing capitals, rounded loops to the letters and somewhat extended finals, as the last letter of a word is called. Frequently the handwriting is on a large scale, but this must not be regarded as a sign by itself. Extravagance is shown by all these signs being carried to excess, the final letters of the words almost dug into the paper and a wild flow of ink everywhere.

Another trait easily distinguished by the skilled graphologist is the amount of will or controlling power possessed by the subject. Those with persistent, steady wills, who think their own way perfect, nearly always write an angular, stiff hand; it is true they may have the flowing loops of generosity, but side by side with these will appear down strokes to the long letters of a thick club-like form. The manner in which the letter "t" is crossed is also a very good indication of the amount of will power a person possesses. If this cross is neatly made and of moderate thickness a very firm, strong will is shown. A long stroke over the letter, extending on both sides of it, with a kind of sloping movement upward, indicates a certain amount of will power, but it is wholly without persistence. An obstinate, dogged will, one that nothing has the power to change, makes a thick, short, steady cross, nearly at the top of the "t," and if this cross has a small crook at the end the writer is a domestic tyrant. When there is a looped cross, in place of a straight one, over the "t," it is said to signify persistence of ideas and great tenacity of purpose. If the "t's" are not crossed at all, total absence of will power is shown, a state of things more to be deplored than the opposite extreme.

The quality of energy is very apt to accompany will power. It requires some of the signs of the latter together with a mounting movement of the writing and a sort of forward push to every letter, the curves of which are angular. Laziness is shown by a round, inert handwriting.

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He was an old darky. He wore no overcoat, and the icy wind twisted his threadbare clothes about his shriveled body.

"Wind," he demanded whimsically, "war wuz ye dis time las' July?"—Exchange.



Dr. Jekyll and Mr. Hyde At the Telephone

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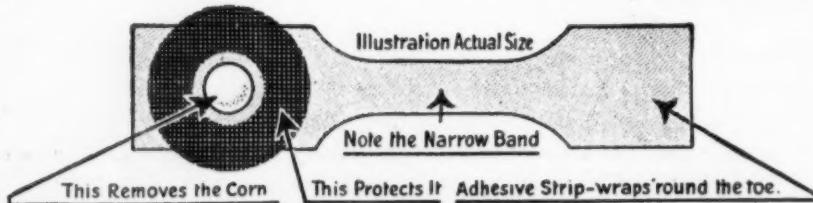
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Attractive and Seasonable Blouses

(Continued from page 1161)

pongee, lawn and soft silks are quite appropriate and may be hand-embroidered or left plain as one desires, while for cool days nun's-veiling, broadcloth or cashmere with a skirt of the same material would make a very pretty costume. The pattern comes in seven sizes, thirty-two to forty-four inches bust measure. The thirty-six size requires two and seven-eighths yards of material twenty-seven inches wide.

No. 3526 (15 cents).—A particularly attractive waist, to be worn separately or as part of a costume, is shown under this number. Black and white foulard was used with trimmings of white banding and a chemisette, made by joining rows of embroidery and beading together. Soft silks and woolens, linen, lawn and marquisette are also recommended. The sleeves may be full length or shorter as the illustrations show. The pattern is cut in seven sizes, from thirty-two to forty-four inches bust measure, and requires two and three-eighths yards of material thirty-six inches wide for size thirty-six.

Attractive Styles for Juveniles

(Continued from page 1174)

so dainty for parties and other small festive occasions which delight the heart of every girl. The two tabs on the front and back of the yoke are certainly pretty, but if one prefers the dress without them, they may be easily cut off, and the waist gathered to the square yoke. The puffed portion of the skirt is gathered onto a five-gored lining. A broad ribbon sash finishes the waist, but if made of lawn, batiste, dotted swiss or dimity a piece of insertion would finish the belt very nicely. The pattern comes in four sizes, from six to twelve years, and requires three and three-quarter yards of thirty-six-inch material for the eight-year size.

The Manners of Little Anne

(Continued from page 1183)

"Oh, dear," whined little Wag as they started toward home. "We are no better off than we were. Even Mr. Snake didn't have good manners, for he kept sticking his tongue out all the time he was talking."

"Well," said Stumpytail, hastily, "that is not always bad manners for animals. I do that once in a while, myself, and so do you on a hot day."

"Yes, I do," agreed Wag. "I almost have to. But what are we going to do?" he asked in a very discouraged tone.

"We'll see when we get home," said Stumpytail.

So they went and they went, and at last they came in sight of the house and saw Little Anne looking for them.

"Oh, where have you been?" she cried, picking up one under each arm. "I've something to tell you. Mama has been talking to me and I've decided to be a lady, even if I'm only a little one. I'm not going to eat my food like a piggie-wig any more, nor be selfish and reach for the biggest piece of cake, and you've both of you gobbled your last gobble. I won't have it, for it isn't polite."

Wag and Stumpytail looked at each other in great relief, and Stumpytail wriggled around until she could purr into Wag's ear:

"It's best after all to let the old cat manage her own kittens; I shouldn't like anyone to interfere with mine."

A Dagobert Model

(Continued from page 1154)

correctly by what they wore. I knew we were reasonably well off, whereas she was probably nothing more than a poor clerk. Isn't it odd that such a person should try to act the snob?

Poor perspiring Pa went with me into Enstein's as meekly as a lamb to the slaughter. He really does put me in mind of a lamb more than any other man I ever saw; he's got those nice, absent-minded eyes behind his glasses and a pink and white complexion, which, truth compels me to state, was almost the shade of a peony now.

I don't often use slang, but truly I can't help it; nothing else will express my meaning: Knickerbocker's was howlingly swell and Enstein's only a few degrees less so. Here a young woman, made up face and figure to make one think one would look just like her if attired in any of the showcase wares (she was of the sharp-eyed class who can't bear to let one glance around a bit unmolested), pranced up and taking stock of us, pertly demanded, "Can I show you anything?"

"A fashionable dress," I answered, and her "Ah, yes" was a meaning one, its thinly-veiled sarcasm made more pointed as she allowed her eyes to travel slowly over my shabby raiment. I flushed and turned to Pa, getting no comfort, however. Men never see any little byplay like this, but it made me angry enough so that I recovered suddenly from the dampening effect the heavily rich was producing on my tongue and my manners. I continued tartly: "If you have one to suit my particular taste."

She led us through a wilderness of cases, racks, mirrors and tables and finally seated us in front of a long stand, but I got up immediately and began to follow her about, whereupon she remarked severely, "If you will sit down I will bring the gowns to you."

Now, if there's one thing I dislike, it's to wait and have things brought to me. How did she know what I wanted to see? So I replied in as dignified a way as I could muster, "You may show those to my father if you desire; but if you don't take out the ones I wish I shall pay no attention to any."

She disregarded me as entirely as if I had been a wilful child, and taking a number of selected garments, arranged them for Pa's inspection. He fastened imploring eyes on me, but I obstinately refused to come to his rescue, allowing the glib saleslady to hold forth to him.

At last in my wanderings I saw a perfect dream of a dress—white with wonderful silver effects about it—and I decided, no matter what the cost, that I would try it on.

Going back, I fairly dragged Pa from an ambush of lace, chiffon, velvet and silk, impolitely interrupting the flow from the suave one's lips. "Pa, I want you to see this one over here," and he only too gladly accompanied me, and perforce the lady also came.

"I will put that on," said I, grandly, pointing to the white beauty, but the clerk

was openly scornful now as she observed: "I think you do not understand—that is a hundred-dollar dress!"

Pa was dismayed. Nevertheless, a little of the scorn had penetrated even his man's obtuseness, and he said, though in no very firm voice, "Let her try it."

I was buttoned, hooked and patted into the lovely thing and the haughty one herself exclaimed over the result. I'm pretty good-looking and have a nice figure, if I do say it myself; but I honestly didn't know (on account of wearing Aunt Martha's never-touch-me handiwork) what a fine one I really had.

Pa came up and looked at me closely as the woman crossed to the other side to adjust a mirror. "I had no idea you were blooming out so fast, dear; but don't you think that is too—"

"Yes, I do, Pa; I'll take it right off." Of course he thought it fitted me too closely to be exactly modest. Notwithstanding the fact that many of the type were worn, I certainly did not feel comfortable in one. I know I reddened under father's gaze, then what if Arthur—There now! the cat is out of the bag and you understand why I was particularly anxious to appear at my best.

We managed to get out of Enstein's somehow, though it was a tedious affair, and I could tell that Pa was relieved; the garments yet represented too much money. Still, he had nearly stopped gasping at fifty and seventy-five dollars, so that I became practically assured of twenty dollars meeting his approval.

Of all the airs of the clerk we next encountered in the Emporium! She pretended to be French, but I'm positive she was Irish—with that snub nose, if she did have blue eyes and black hair.

Aping a Frenchy shrug of the shoulders and elevating her eyebrows, she inquired, "And what can I do for Monsieur?"

Thus addressed, Pa entirely regained his mental balance, and having discovered that our undertaking involved so much more money than he had at first supposed, and regarding himself in the light of a prospective dispenser of such an amount, the clerk lost all power to overawe him; he had become important in his own eyes. "I wish to see," was his almost pompous rejoinder, "a dog o' Bert's model, minned-edge dress!"

The woman seemed to sort of sneeze (I don't know why, do you?), and then she asked patronizingly: "What does Monsieur want to pay?"

The question evidently struck Pa wrong. "I don't want to pay anything, young lady," he replied coldly, "but if you have what we desire, the monetary consideration can be arranged later." I was rejoiced that Pa had waked up; we had been snubbed quite enough. This clerk at least ventured no more insolences, though she led us forward with a perceptible flounce of her chiffon draperies, which movement gave her none too graceful a teeter on her high French heels.

(Concluded next month)

MENNEN'S

BORATED TALCUM

TOILET POWDER



One Touch of Mennen's Soothes the Whole World's Skin

Positive relief for Prickly Heat, Chafing and Sunburn; deodorizes perspiration. For over a quarter of a century it has been the standard toilet preparation. Remember to ask for Mennen's, and accept no substitute.

Sample box for 2c stamp
GERHARD MENNEN CO. Orange St., Newark, N.J.
The Pioneer Makers of Talcum Powder

Magnolia Balm (HAGAN'S)

LIQUID TOILET POWDER

For beautifying the Face, Neck and Arms.

It is a cooling lotion, delicately perfumed, harmless to the most tender skin and its use cannot be detected.

NOT Sticky, Greasy or Dusty.

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write to

LYON MFG. CO. 40 S. 5th St., BROOKLYN, N.Y.



PERSPIRE!

—but keep sweet

Refresh the skin, free it from perspiration odors, keep it sweet and wholesome, with

Eversweet

A scientific deodorant cream preparation, pure, anti-septic and delightful to use. Apply to armpits, feet—anywhere; doesn't interfere with skin functions—because it is a cream.

Drug or dept. stores, or by mail, 25c.
FREE SAMPLE
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The S. R. Feil Co., 5910 Central Av., Cleveland, O.

AGENTS

Correct Corsets "Breathing Corsets"—Wade Corsets

Best corset to handle. More money in it. Better satisfaction. No competition. Not sold in stores. Exclusive, stylish, comfortable. Big value. Agents wanted where not already represented. Write for catalog, territory, terms, etc.

WADE CORSET CO., Dept. D, Park Avenue and 130th Street, New York

\$1000 in Prizes

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Silk Embroidery

To promote skill in fine stitchery and artistic color blending, Harper's Bazar offers 164 Prizes, including large Cash Sunis, Handsome Sets of Books, etc., for the best specimens of hand embroidery from the 18 official Prize Contest Designs published in the August Bazar (at all news-stands).

Notice The contest is open to all alike. All pieces must be embroidered in pure silk. On account of the extraordinary demand for these special patterns and to make it easy to enter the Contest we have made an arrangement whereby the official Harper's Prize Contest Copyright Designs stamped ready to embroider will be found on sale at the leading dry-goods stores. A sheet giving the Conditions and Rules of the Contest will be sent free on request by

HARPER'S BAZAR,
53 Franklin Square, New York City

LEARN MUSIC BY MAIL

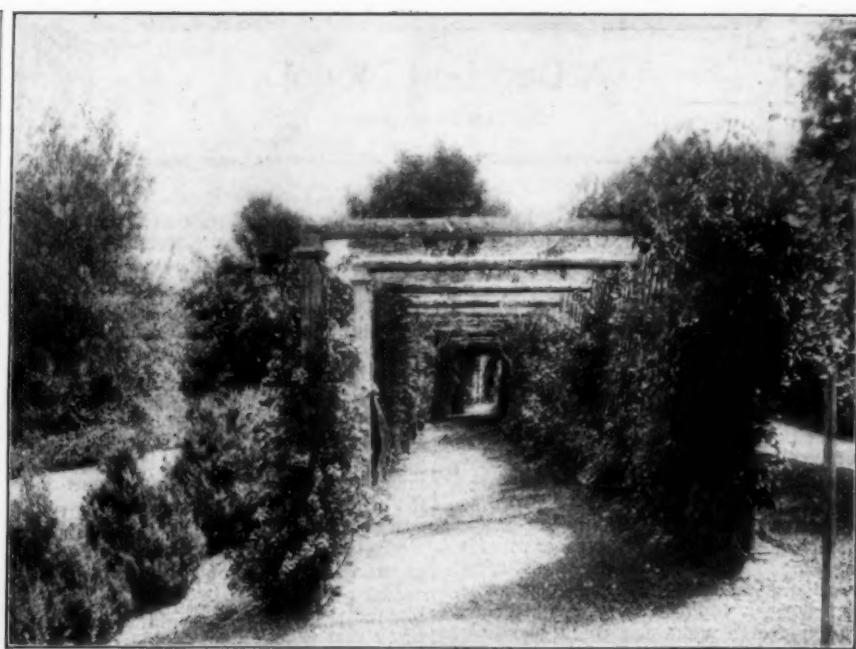
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Simplex School of Music
Conservatory 568 Kansas City, Mo.

THIS FREE BOOK TELLS HOW



An artistic pergola covered with crimson rambler roses

An Old-Fashioned Rose Jar

It seems a great pity to let rose leaves go to waste; why not make an old-fashioned rose jar?

Any tightly-covered china jar will do, but it is better to purchase a regular Japanese or Chinese rose jar, which can be as inexpensive or costly as desired. The potpourri is made as follows: Take a large quantity of fresh rose leaves, dry these in the sun, turn over constantly, so that all get perfectly dry and crisp. Add sweet-scented geranium, lemon verbena, honeysuckle, lavender, etc., all of which must be thoroughly dried. After about a fortnight's drying, pepper the leaves with powdered orris root, cinnamon and salt; about a tablespoonful of each will be required.

Then add twenty drops each of oil of cloves and lavender, half that quantity of oil of cinnamon, and as much oil of musk as you feel entitled to spend on your potpourri. This is the most expensive item in the preparation. Mix all together, and place in a wide-mouthed jar. For the first year or two the leaves should be stirred constantly. Keep your jar in a dry place, and each season you will be more delighted with its fragrance.

The rose has for centuries been the favorite flower, and as such has a place in literature no other plant can rival. The rose is a native of the East—the poetic, genial, mysterious, gay-hued East—where its many-tinted petals can open to a sun-

We Pay Men and Women

A liberal Cash Commission for each subscription and give large Cash Monthly Prizes in addition. A large number who have gotten tired of being small wage-earners are taking positions as our representatives and earning more than double what they formerly received.

Our new proposition to subscription solicitors also offers spare-time workers a chance to greatly increase their income.

Write for particulars at once.

THE McCALL COMPANY New York City

I Was Deaf 25 Years

Now I Hear Whispers

with my artificial Ear Drums in my ears. I never feel them—they are so perfectly comfortable, and no one sees them. I will tell you the true story of How I Got Deaf—and How I Made Myself Hear. Address your letter to me personally at 13 Adelaide St. This is important, as letters sent to other addresses often do not reach me.

G. P. WAY
Inventor
13 Adelaide Street, DETROIT, MICH.



A beautiful old rose garden



STILLMAN'S FRECKLE CREAM

Removes Freckles & All Facial Blemishes

Freckles are not hard to remove, they are but little sacks of pigment or color wrongfully deposited in just a few of the skin cells.

Stillman's Freckle Cream is a scientific preparation, made to dissolve the pigment and pass it off through the blood. No unpleasant after effect can possibly occur. This Cream renders the face delightfully healthy and beautiful. Ladies who freckle have a very thin, delicate skin, but when the freckles are removed their complexion outrivs all others.

We have received thousands of letters from ladies famous in social and professional circles proving this Cream to be all we claim for it.

Write for full particulars and free booklet.

STILLMAN CREAM COMPANY, Dept. 4, AURORA, ILL.



Infants' Pants

A dainty, comfortable garment that will keep baby's clothes dry and clean.

To be worn over the diaper. Made of Sanitary Sheetings, which is also waterproof and odoreless, white, soft and easily cleansed. With or without lace trimming. 25c to \$1.00.

Made by the Mfr's of QMP Dress Shields
At your dealer's

THE QMP MANUFACTURING CO.
Dept. 12, Middletown, Conn.

Chantecleer Cluster \$2.85

Regular \$6.00 Value.

Very latest style. Unusually becoming, ordinary shades.

Special price..... \$2.85

Coronet Braid—Fine, natural wavy hair, 34 in., 2 1/2 oz., ordinary shades. Regular \$7.50 value.

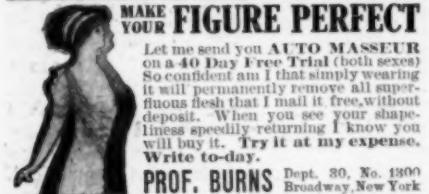
Special price..... \$3.95

Wavy Switch—22 in., 1 1/2 oz. Regular \$4.00.

Special price..... \$1.95

Send sample of hair with order. Money back if not satisfactory. Free large illustrated catalog of hair goods bargains and invaluable "Hints on Care of Hair."

MRS. B. NEGRESCO, Dept. 308, 182 State St., Chicago



MAKE YOUR FIGURE PERFECT

Let me send you AUTO MASSEUR on a 40 Day Free Trial (both sexes). So confident am I that simply wearing it will permanently remove all superfluous flesh that I mail it free, without deposit. When you see your shapeliness speedily returning I know you will buy it. Try it at my expense. Write to-day.

PROF. BURNS Dept. 80, No. 1300 Broadway, New York



Free for 30 Days

Valentine's Self-Calculating System of Cutting, Dressing, Pressing and Mending Tailoring. With the useful inventions, in a few hours learn to cut and design all kinds of skirts, waist, sleeve, jackets, etc., to a perfect fit. Write for booklet. New patent May 10, 1909.

VALENTINE'S SYSTEM CO., Inc., 88 State St., Dept. D, Chicago



5 Fine POST CARDS FREE

Send only 2¢ stamp and receive 5 colored Gold and Embossed Cards FREE, to introduce post card offer. Capital Card Company, Department 60, Topeka, Kansas

shine that is certain and very powerful. At the commencement of the Christian era there existed the noted rose gardens in Lucania, while the beauty of the numberless trees in the Persian "Gulistan" are well known to historians and lovers of literature. From these roses the petals were gathered daily for the bed of the Sultana, who, say records, "could not sleep if the rose leaves were too much crumpled."

The Cost of Living

The high cost of living is not exclusively an American problem. The cost of food is increasing slowly but surely in England. Bacon within a month has advanced two cents a pound owing to scarcity and speculation. Cheese has gone up two cents a pound, an increase English people will feel keenly because cheese is used more as a substantial food there than as trimming to a piece of pie.

Sugar, owing to a short supply, is up half a cent a pound, while that English breakfast standby, marmalade, is up in sympathy with sugar, says the New York Sun. Soap, too, has increased in price and is now almost a cent a pound dearer than it was six months ago. The increased cost of soap is due to a shortage of the tallow supply.

Cocoa, however, is eight cents a pound cheaper than a year ago, while sardines are a drug on the market and two cents a pound cheaper than last year. Butter is always cheaper in London than New York, owing to the many sources of supply—Denmark, Russia, France and Ireland—in addition to the domestic English supply. Two months ago the best French butter was thirty cents a pound; today it is twenty-six cents. Flour is cheaper than last year and is down in price two cents on the fourteen-pound bag.

Eggs are bringing less than the New York prices. The best English new laid eggs are twenty-six cents a dozen, while eggs guaranteed to have been laid the day before yesterday are thirty cents. Egg and poultry merchants, however, say that eggs and poultry must go up in price before long owing to the shrinkage of foreign supplies.

The import of eggs during the last year was 15,000 tons below the preceding year. Germany isn't contributing large supplies, as heretofore, owing to the fact that German prosperity is enabling the masses of the German people to eat eggs nowadays, whereas in the past they couldn't afford them.

He—There is one thing in particular I like about spinsters.

She—What is that?

He—They never bore a fellow by telling him how they used to do this and that before he was born.

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for getting two or more of your friends to subscribe for McCall's Magazine. Turn at once to pages 1211, 1212 and 1213. Are not these wonderfully liberal offers? Hundreds of other fine premiums are offered in our large 20-page Summer Premium Catalogue. Will be sent free on request. Address Premium Department, The McCall Company, New York City.

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For \$50.00 or \$100.00



Here's an opportunity to establish yourself in a paying Millinery Business of your own. Ours is one of the largest **WHOLESALE MILLINERY** houses in the world. One of the most successful branches of this immense concern is selling Millinery stocks. We will sell you a complete stock of the latest city styles in Ladies', Misses' and Children's Hats for \$60.00, or a larger line for \$100.00.

YOU DO NOT NEED A TRIMMER; ALL THE HATS ARE COMPLETELY TRIMMED AND READY FOR WEAR.

MILLINERY PAYS A BIG PROFIT. If you can invest \$50.00 or \$100.00 now, you will be able to turn over your investment many times in a season. After you start your business, we will give you illustrated catalogues, booklets, etc., thus keeping you posted on the new styles. Thousands of successful men and women have started in business with one of our stocks. Many of them, not wanting to start in a separate store, rented space in a general store that did not handle millinery.

Now is the time to prepare to start. Write immediately for itemized list No. 28. It tells what our \$60.00 and \$100.00 Fall and Winter stocks consist of, gives our terms, etc. A postal will bring it. No goods sold at retail. We sell only to those buying to sell again at a profit.

Chicago Mercantile Co.
106-108-110-112 Wabash Avenue, CHICAGO

The Rubens Shirt For Infants, Misses and Women



Trade-Mark

No Buttons

No Trouble

Patent Nos. 528,988—530,233

A Word to Mothers:

The Rubens Shirt is a veritable life-preserver. No child should be without it. It affords full protection to lungs and abdomen, thus preventing colds and coughs so fatal to great many children. Get the Rubens Shirt at once. Take no other, no matter what any unprogressive dealer may say. If he does not keep it, write to us. The Rubens Shirt has gained the hearts of thousands of mothers. We want it accessible to all the world.

The Rubens Shirt can now be had in all sizes for ladies and misses as well as infants from birth to any age. It fits so snugly to the form that it is particularly effective in protecting the health of invalids or others who are delicate. The Rubens Shirt is made in cotton, merino (half wool and half cotton), wool, silk and wool, and all silk. Sold at Dry Goods Stores. Circumjars with Price List free.

BEWARE OF IMITATIONS!

The Genuine Rubens Shirt has the name "Rubens" stamped on every garment. Manufactured by RUBENS & MARBLE, 99 Market St., Chicago, Ill.

Admiral Percales

are as bright and varied in patterns and effects as any of the 12½c. goods on the market. Hamilton colors have a substantial reputation for durability, dating from 1825.

Admiral Percales are 36 inches wide, and sell for **ONLY 10 CENTS** a yard. If you want something for Shirts, Waists, or House Gowns, ask your retailer for Admiral Percale, or write us for samples

HAMILTON MFG. CO.
93 Franklin St.
BOSTON

BABY CLOTHES

EVERYTHING the baby wears from birth until three years old. Simple bishop slips at 40c. to elegant hand-made outfits at \$30. Dresses, skirts, gowns, bands, coats, caps, sacques, shawls, bibs, bootees, shoes, blankets. Better than home-made and cost less. Postage and express prepaid to any place in the world. If anything proves disappointing for any reason it may be returned and money refunded. Write for my free catalogue.

MRS. MARY POTTER.
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New Cash Prize Offers

We are offering extraordinary Monthly Cash Prizes in addition to Cash Commission or Premiums to Club-Raisers who send a definite number of subscriptions in July, August or September. You will be astonished at the generosity of these offers.

If you wish to earn money easily without interfering with your regular work, here is an opportunity too good to miss. Send at once for new Cash Prize Announcement and full particulars of our new offer to Club-Raisers.

The McCall Company, New York City

LADY WANTED

To introduce our very complete Fall line of beautiful wool suiting, wash fabrics, fancy waistlings, silks, laces, petticoats, etc. Up to date N. Y. City Patterns. Finest line on the market. Dealing direct with the mills you will find our prices low. If others can make \$10.00 to \$30.00 weekly you can also. Samples, full instructions in neat sample case, shipped express prepaid. No money required. Exclusive territory. Write for particulars. Be first to apply. Standard Dress Goods Company, Dept. R. R., Binghamton, N. Y.

20 Beautiful Post Cards 10c

No Two Alike—Latest Designs

Lovely assortment of 20 Artistic Birthday, Friendship, Good Luck, Roses and Flowers in exquisite colors, all for only 10 cents, if you answer this ad immediately.

J. H. Seymour, 200 W. Eighth St., Topeka, Kansas

NO MONEY

Just ask for a generous trial bottle; "3-in-1" cleans and polishes all veneered and varnished surfaces; saves old furniture. Write 3 IN 1 OIL CO., 73 Broadway, New York.

Centerpiece in Crochet and Coronation Cord

By Emma Garibaldi

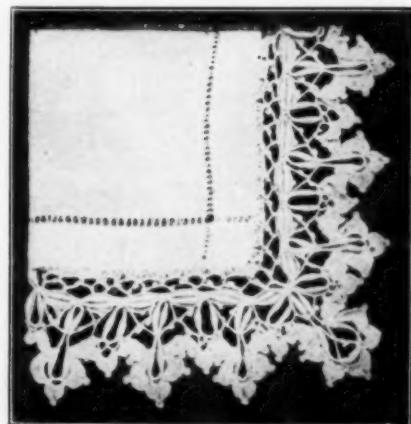
CENTERPIECE IN CROCHET AND CORONATION CORD.—This edge is not gathered at the corners but made to fit the cloth. Use medium coarse linen thread and No. 1 coronation cord. Make a chain the desired length and join.

1—One double in each chain, except at corners, where 4 doubles are made in one.

2—Chain 6, catch to 3d to form picot, chain 4. Skip 4, 1 single. (Put an extra chain 6 in each corner for fullness.) Repeat around.

3—Chain 5, 1 single under previous chain, repeat around.

4—Take two strands of cord, catch with a single crochet around the narrow part and into previous chain 5. Chain 7, 1 single around cords and foundation chain, pull up 2 sections of 1 cord to make a loop, twist it once so it crosses at the bottom, secure this and the other cord to the foundation with 2 singles, chain 1, 1 single over two cords onto the foundation. Chain 7, 1 single over cords, pull up 4 sections of cord to make a double loop and proceed

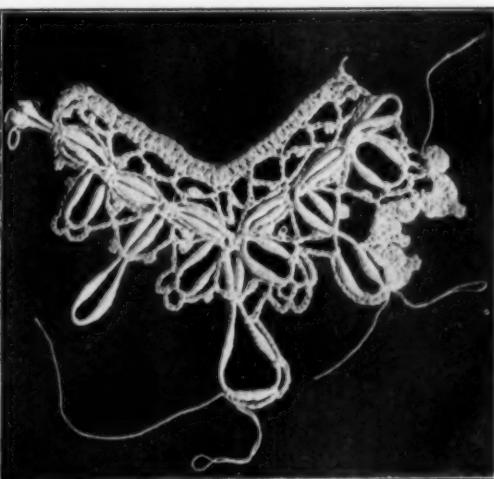


Centerpiece with edge of crochet and coronation cord.

picot, chain 1, 1 double crochet, chain 2, 1 picot, 1 single around both cords at middle chain 6, 1 picot, chain 2, 1 double, and go on as before.

5—Catch to chain at right side of small loop, chain 6, 1 single on next chain, chain 6, 1 single on next, chain 6, 1 single on next, chain 6, skip next chain, catch to the upper part of double or long loop of cord with 1 single, chain 8, 1 single at top, chain 6, 1 single at top, chain 8, 1 single at opposite side of loop, chain 6, skip next chain and repeat from start. At the corners the long loop has 3 chains of 6 stitches at the top, and 2 chains of 10 stitches are crossed over the upper part to fill the space.

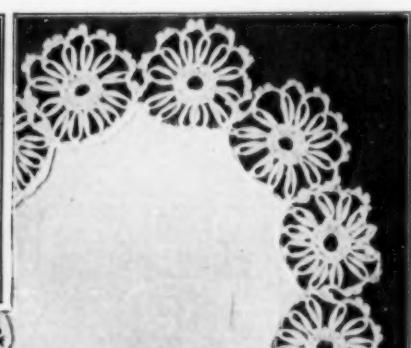
The scallops are made of 1 single, 6 doubles, 1 picot, 6 doubles, 1 single under every chain, excepting the scallop on either side of the small loop, which are made of 6 doubles with the picot omitted. The number of stitches in chains and scallops must be regulated by



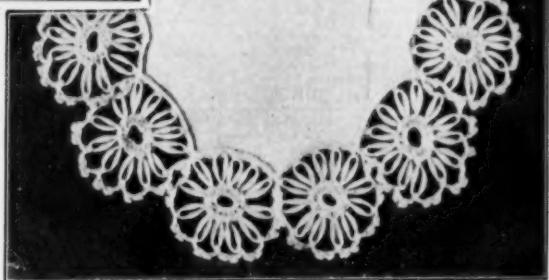
Detail of centerpiece edge

as before. At the corners 3 loops are made close together, all caught with singles, 5 sections of cord being pulled up for the center one.

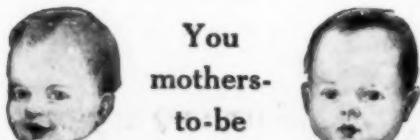
6—Catch to foundation at base of small loop, chain 6, 1 picot, chain 4, 1 single at top of loop, chain 4, 1 single, chain 4, 1 single, all at top of loop. Chain 6, 1 picot, chain 4, 1 single on chain at base of loop, chain 6, 1 picot, chain 4, 1 single at base of next loop, chain 4, pass back and catch to chain at opposite side small loop, chain 6, 1 picot, chain 1, catch around the center of double loop of cord with one single, chain 6, 1 picot, chain 4, catch to foundation, chain 6, 1 picot, chain 4, catch to foundation, and repeat around. At the corners between the small and large loop, chain 6, 1



Detail of wheel



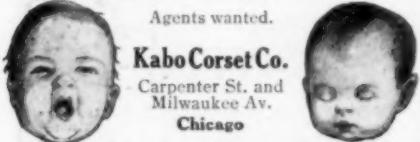
Wheel doily



deserve all the comforts and good things of life. Our maternity supporter gives comfort during the period that has heretofore been one of weary waiting.

Send for particulars and booklet K.

Agents wanted.



Kabo Corset Co.
Carpenter St. and
Milwaukee Av.
Chicago



Sent On Ten Days Approval

Send lock of your hair and we will send any of the following specially priced goods on **10 Days Approval**: Guaranteed Genuine Human Hair, Superior Quality, Short Stem, 22-in. straight, 2x, Switch, Special price, **\$1.75**—reg. price, **\$3.00**. 22-in. nat. wavy, **1 1/2 oz.** Switch—special price, **\$2.00**—regular price, **\$4.50**. 24-in. natural wavy, **1 1/2 oz.** Switch, our special price, only **\$3.00**—regular price, **\$6.00**. Longer lengths in proportion. Special shades a trifle more. If perfectly satisfied send money, if not return goods to us or send three prepaid orders and get yours **FREE**. New catalog and beauty book giving astonishing low prices sent **FREE**. Send your order today, enclose five cents in stamps to help pay cost of shipping, etc.

PARISIAN HAIR CO., 18 Security Bldg., CHICAGO, ILL.



Rider Agents Wanted

in each town to ride and exhibit sample 1910 bicycle. Write for Special Offer.

Finest Guaranteed \$10 to \$27

1910 Models with Coaster-Brakes and Puncture-Proof tires.

1908 & 1909 Models **\$7 to \$12**

all of best makes

100 Second-Hand Wheels

All makes and models, **\$3 to \$8**

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Great FACTORY CLEARING SALE

We Ship on Approval without a

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TEN DAY'S FREE TRIAL.

TIREs, coaster brake rear wheels,

lamps, sundries, half usual prices. Do not buy

till you get our catalog and offer. Write now.

MEAD CYCLE CO., Dept. H-26, Chicago

TAKE CARE

WHEN IRONING WRINKLES OUT OF THE CLOTHES
NOT TO IRON WRINKLES INTO THE FACE!

The Imperial Self-Heating Flatiron is always ready for an easy day's ironing, or for a few minutes' pressing. **No Heated Room—No Stove, Gas, or Electricity** needed. No tubes or wires to get in the way. Just a simple flatiron that heats itself with a small amount of alcohol or gasoline. \$3.00 now in use—that tells the story. Write for free booklet—it gives all details about the iron, and the address of your nearest agency.

The Imperial Brass Manufacturing Company
453 Jefferson Street, Chicago

NOTE—Agents wanted everywhere. Easy sales—for women want the iron. 3,000 sold by one agent. Satisfaction guaranteed.



BABY CLOTHES PATTERNS

INCLUDING A BABY RECORD FREE

and my new outfit containing 30 patterns and directions for long, or 10 for short clothes, showing necessary material, mailed in plain envelope, 25c prepaid, mail or express. Free copies of *Hints to Expectant Mothers*, *True Motherhood* and *Baby Record*, together with my large 68-page illustrated catalogue and coupon valued at 25c. in goods. Free My 22-piece Infant's Outfit \$5.25.

MRS. C. T. ATSMA, NEWARK, N. J.

WHEEL DOILY.—Mercerized cotton and coronation cord No. 1 are used for this doily. Chain 12, join, over this make 24 singles. Catch to the cord with a single, pull up two sections and cross to form a loop, secure this with a slip stitch, then make 1 single over the cord into the back half of the foundation chain, make 12 loops, cut cord and sew ends neatly to the back. Make as many wheels as desired. Catch to a loop, chain 4, 1 single until 5 loops are used, then join another wheel with 1 single and repeat until all wheels are joined in a circle. For the lower edge begin between the wheels, chain 5, 1 picot, chain 1, 1 single in next loop, chain 6, 1 picot, chain 4, 1 picot, chain 2, 1 single in next loop. Repeat around the work. Baste the circle to a piece of linen, buttonhole in place and cut carefully away. Any preferred edge may be crocheted around the wheels in place of the one given and they may be made as elaborate as one desires.

Clear English Skin

After several months of hard study a committee of doctors appointed to study the clear English skin pronounced upon it thus, giving for its causes a variety of things:

First: The habit of tea drinking. Tea, if not too strong, warms the stomach, flushes the system and aids digestion and circulation.

Second: The diet, which is simply and easily digested.

Third: The habit of living in the open air.

Fourth: The fashion of wearing large shoes and generally loose clothing.

These things promote the health and furnish the material for the clear skin for which the English woman is noted.

"Our pride, the alderman, has had quite a number of political love affairs."

"What do you mean?"

"First he flirted with both factions, then he won a nomination, wooed fame and now he is courting an investigation."—Kansas City Journal.

HERE IS AN ANSWER TO THE QUESTION "DO McCALL PREMIUMS GIVE SATISFACTION?"

"Newport, Kentucky, March 28, 1910.
The McCall Company.

"Gentlemen: I received my premium today, and I am simply delighted with the spoons. They are perfectly lovely, and I am so proud of them. It seemed as though I were opening a gift from some one this morning, and not a premium for such hard (?) work as getting you four subscriptions.

"How can you give such lovely premiums for such a small amount of subscriptions?"

"I also received my check for five dollars same time last week, for which I thank you."

"You have certainly been 'square' with me throughout all our little transactions."

"Consider me one of the magazine's firmest friends and helpers, and thanking you again for the premium and check."

Yours sincerely,

Mrs. F. Bowman.

Note.—Why not earn one of the McCall Premiums yourself? See pages 1211, 1212 and 1213. Write for particulars of McCall's Cash Prize Offers.

THE BIGGEST BARGAIN OF THE YEAR

Pure Linen Real Hand Embroidered WAIST FOR 98c

145.—Never before have we offered a Pure Linen, Real Hand Embroidered waist for 98c. So order this waist at once. Of Pure Linen with wide Hand Embroidered rever in beautiful raised design. Laundered collar and cuffs. Tie not included. Buttons in front under rever. Sizes, 32 to 44 bust. Order this waist if you are not more than pleased we will re-send money. Price **98c**

FREE A year's subscription to the "Standard Style Bulletin" free to every reader of McCall's Magazine who writes for it. Next issue also shows many special values like this.

Illustrated with all the new Fall Styles, also shows many special values like this. **240 West 17th St. STANDARD MAIL ORDER CO., NEW YORK**

"Mum"

takes all the odor out of perspiration

Easy to use. Takes less than a half-minute to apply enough to keep the body sweet and clean for the whole day and evening.

Does not irritate the skin, nor check perspiration, nor injure the most delicate clothing.

Has no odor of its own, but gently neutralizes other odors.

25c at drug and department stores. If your dealer hasn't "Mum," send us his name and 25 cents, and we'll send it postpaid.

MUM MFG CO 1106 Chestnut St Philadelphia

Pozzonis
Complexion
POWDER

The Greatest of all Beautifiers

A luxurious toilette necessity—cooling, refreshing and assuring a clear, refined, delicate, summer complexion. It is prepared from forest materials—beautifying without injuring the skin. It is the only complexion powder that clings—the only one put up in a **Wooden Box**—retaining all its delicate perfume and medication until entirely used up. Five colors, **Flesh, White, Brunette, Cream and Special Pink.**

50c—Everywhere—50c



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A Dutch Collar or a beautiful set of 24 initials for stamping with large ill-

ustrated catalog of

KAUMAGRAPH TRADE MARK

EMBROIDERY DESIGNS

Sent for 10 Cents. Clean, beautiful impressions instantly on any material. No messy inks or powders.

Hundreds of new patterns for neckwear, waists, lingerie, table-linen, etc. Address Dept. P. Specify initials.

KAUMAGRAPH CO., 114 W. 32d St., N.Y.



LET US SEND YOU
Hair Goods
ON APPROVAL

We will send you this switch or any article you may select from our large new catalog **without cent in advance**. Our immense business, the largest of its kind in the world, enables us to quote surprisingly low prices. Goods listed below are extra short stem, made of splendid quality, selected human hair, and to match any ordinary shade.

The DUCHESS CURLS

The newest creation from Paris—made of very curly, fine quality selected hair. \$5.00

1 1/4 oz., 18 in. Switch	\$0.95
2 oz., 20 in. Switch	1.05
2 oz., 22 in. Switch	1.75
2 1/2 oz., 24 in. Switch	2.75
4 oz., 26 in. Switch	4.95
4 oz., 30 in. Switch	11.65
20 in. Wavy Switch	2.50
22 in. Wavy Switch	3.50
24 in. Wavy Switch	4.75
26 in. Wavy Switch	5.95
3 oz., 30 in. Wavy Switch	8.00
Featherweight Si-mil-ess Switch	
22 in. Natural Wavy	\$1.95
Fluffy Ruffly, Natural Curly	5.00
Cornet Braid, 3 1/2 oz., selected wavy hair	5.95
200 other sizes and grades of Switches	50c to \$5.00
Pompadour, Natural Curly Wigs, Ladies' and Men's	\$2 to \$50

Send long sample of your hair and describe article you want. We will send **prepaid on approval**. If you find it perfectly satisfactory and a bargain, remit the amount. If not, return to us. Rare, peculiar and gray shades are a little more expensive; ask for estimate.

Write for our **new 1910 catalog**, 64 pages, beautifully illustrated. Shows all the latest.

PARIS FASHIONS
IN HAIR DRESSINGS

and quotes lowest prices. This book also contains valuable instructions on "Beauty Culture by Self-Treatment," profusely illustrated, which every woman wants. Write today.

PARIS FASHION CO., Dept. 48, 209 State St., Chicago

Largest Mail Order Hair Merchants in the World.



"Well Kept Nails"

A booklet well worth having, **FREE**, together with 4 packages of our manuring specialities, sent on receipt of 2 cent stamp.

Lustr-ite Nail Enamel

Gives a brilliant and lasting polish with the least effort—just rub with the palm of the hand. No dust, pumice or grease.

FLORIDINE MFG. CO.
53 Franklin St., New York

25 Cents Prepaid

Lustr-ite
BEAUTIFIES THE NAILS



Fleur de Lys Brand
Invisible
HAIR NETS

Black, Lt. Med. and Dk. Brown, Blonde, Grey, Auburn
"Turbanne"—Extra large, all over punch net with drawstring and pins, adapted to Grecian style coiffure. 10c
"A 1 Quality"—The most popular net offered
"Coro-net"—Extra large all over, tearproof fringe. 10c
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Send on Approval. Send No Money. \$2.00
WE WILL TRUST YOU TEN DAYS. Hair Switch
22 in. foot of your hair, and we will make a
22 in. short stem fine human hair switch to
match. If you find it a big bargain, remit \$2.00
in ten days, or sell 3 and GET YOUR \$2.00
FREE. Extra shades a few months. Incluse 6c
postage. Free beauty goods showing latest style of
hair dressing—also high grade switches, pompa-
dours, wigs, puffs, etc.
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CORNS

Risky to cut corns—may cause blood-
poisoning. Makes them grow faster,
too. A-Corn Salve takes them out by the
roots. 15 cents at druggists' or by mail.
Giant Chemical Co., Philadelphia

Back to New England

"The tide of brain, brawn and money that has been flowing westward for decades is setting back toward New England in an irresistible undertow," declares a writer in Advertising and Selling.

"For instance, in December the Boston office of the Boston and Maine Railroad received thirty-two inquiries from points west of Chicago for New England farms. Up in Vermont the Commissioner of Agriculture received during the last two months requests for New England farms from practically every State in the Union. Multiply these by the hundreds of inquiries reaching other agencies in each of our New England States and decide for yourself whether or not the undertow is coming eastward.

"Agriculturally the actual yields have proved that the East has climate, soil and facilities for producing as good as or better crops than the West. The additional feature of having the consumer in the back yard, so to speak, places the New England farmer at great advantage over his Western brother, who produces on higher priced land and transports his product 3,000 miles across country. Per acre, the East beats the West in yield year in and year out. Therefore it is simply a business proposition.

"Five years ago the New England Homestead conceived the idea of running a better farming special train through New England. It made arrangements with the Boston and Maine Railroad, which furnished the equipment free, and the agricultural college provided exhibits and speakers. This train was four weeks running through New Hampshire, Vermont, Massachusetts and Maine. About seventy thousand persons were enthused as a direct result. This was a big, progressive and enterprising step forward for New England.

"Then came the greater New England conference at Boston, at which were represented all the New England governors, congressmen and public officials, representing industrial and agricultural enterprises. It was a veritable love feast for New England unity and progress. One direct result of that conference was the great New England fruit show held at Boston last October, which was admittedly the most comprehensive agricultural event ever featured in New England.

"There it was that New England showed fruit superior to the famed products of the West and showed it by the carload. Now preliminary arrangements are in hand for a big New England corn exposition to be held next November."

Kindergarten Methods at Home

We all agree that children should be happy, busy and orderly; but how to make and keep them so is a question which many mothers find hard to solve. Pin your faith to the kindergarten and you will not be disappointed in the results of this system. Mothers with the care of the household upon them cannot give their children the time and attention in this line that they would receive in a kindergarten school, but they can give them suggestive answers to their questions: "What can I do now?" A few minutes spent in showing the children how to do something along the right lines will be considered well spent when mama sees the little ones happy and busy for hours.

MODENE



IN COMPOUNDING an incomplete mixture was accidentally spilled on the back of the hand, and on washing afterward it was discovered that the hair was completely removed. We named the new discovery **MODENE**. It is absolutely harmless, but works sure results. Apply for a few minutes and the hair disappears as if by magic. **It Cannot Hurt**. If it should be light, one application will remove it. The hair, however, such as the beard or growth on moles, may require two or more applications, and without slightest injury or unpleasant feeling when applied or afterward.

Modene supersedes electrolysis

Used by people of refinement, and recommended by all who have tested its merits.

Modene sent by mail in safety mailing cases (securely sealed) on receipt of **\$1.00** per bottle. Send money by letter with your full address written plainly. Postage stamps taken.

LOCAL AND GENERAL AGENTS WANTED

MODENE MANUFACTURING CO.

Dept. 89, Cincinnati, Ohio

Every Bottle Guaranteed

We Offer \$1,000 for failure or the slightest injury

FRECKLES

Can Now Be Easily Removed—Like Magic—
Almost in One Night

Miss E. M. B.—, of Beloit, Wis., writes so interesting a letter about how she got rid of her freckles that we gladly quote a part of it, for it will be valuable to everyone who is freckled: "I have used one jar of *Kinno*, and am simply delighted with the results. I was always of the opinion that freckles could NOT be removed, but thought I would give *Kinno* a trial, and it has truly convinced me that freckles CAN be removed. It has proved all you claim for it."

If your case is like Miss B.'s, get a two-ounce package of *Kinno* (**K-i-n-t-h-o**) at your nearest drug or department store and let it do the same for you. If your dealer cannot supply you, send his name with one dollar to the *Kinno* Mfg. Co., Buffalo, N. Y., who will forward a two-ounce package, postpaid.



HY-POL

The Perfect Polish

For furniture, pianos, floors, all interior woodwork, carriages, automobiles, etc.

ADAMS & ELTING CO.

"EASY AS DUSTING" Send ten cents for a working sample. Station 6 The Ad-el-ite People Chicago

Beautiful 55-Piece Dinner Set—

WILL BE GIVEN AWAY

To every woman who sends us to subscriptions for McCall's Magazine at 60 cents each and \$2.00 added money. Receiver to pay freight charges. Don't miss this wonderful offer as this handsome set is full size and gold-trimmed, with a pretty floral decoration. Retail price of set is \$10.00. Address all orders to THE McCALL COMPANY — New York City

PETTICOATS

and

FABRICS

direct from the mill. Save one-third on highest quality silk or cotton Petticoats. Also on Smart Dress Goods, Silks, Cotton Fabrics, etc. State particular needs and ask for catalog, price list and free samples. Satisfaction or money back. Agents wanted. 500 patterns in case FREE. State if agency is desired. The Gillette Skirt Co., Mills, 61 Homer Ave., Cortland, N. Y.

ACENTS

Ladies to introduce Columbia Made-to-Order Petticoats and fine shirtwaists and suit materials, silks, etc. Attractive outfit and case free \$3.00 to \$5.00 a day—Pleasant work—Exclusive territory. Apply

THE COLUMBIA SKIRT CO., Dept. E, 395 Broadway, N. Y.

Extra Fine Post Cards Free

Send 2c stamp for five samples of our very best Gold Embossed Friendship, Flower and Motto Post Cards; beautiful colors and loveliest designs. Art Post Card Club, 894 Jackson St., Topeka, Kan.

YOU CAN EARN THESE ATTRACTIVE PREMIUMS BY GETTING SUBSCRIPTIONS FOR McCALL'S MAGAZINE

Three Pretty-Gold Filled Pins

For only 2 yearly subscriptions



Premium 751

Large Genuine Leather Music Bag

For only 3 yearly subscriptions

Premium 535—Here is indeed a bargain. This bag is made of fine quality real black leather; has two round leather handles and closes with neat buckle and strap. Price, \$1.25. Formerly offered for 8 subscriptions, but as we are overstocked will send you one of these elegant music bags for only 3 yearly subscriptions at 50 cents each. Receiver to pay express charges.

Any Six of These Pieces of Sheet Music

For only 2 yearly subscriptions



Premium 740

instrumental numbers, embracing the most popular standard compositions. You may have your choice of any six of these 24 selections, postage prepaid, for only 2 yearly subscriptions at 50 cents each. No music exchanged. Select from the following:

VOCAL

Alone. Fitzgibbon.
If All the Girls Were Roses. Douglas.
Does He Love Me or Love Me Not? Sterling.
When Everything Was Sunshine. Wood.
When You and I Were Young. Maggie. Butterfield.
When I Saw the Love Light in Your Eyes. Wood.
By-By. Sweetheart. Wood.
Mendelssohn's Spring Song. Mendelssohn.
Rosary. King. Ave Maria. Mascagni.
From the Toils of the Sea. Trevelan.
I've a World of Love in My Heart for You. Burt.

INSTRUMENTAL

A Trip to Niagara. Cornish. Let 'Er Go. Wood.
National Airs. Keiser. Merry Madcap. Bell.
Starlight Waltz. Brainard. Silver Stars. Bohm.
Falling Waters. Fitzpatrick. Loving Hearts. Resier.
College March. Medley. Hawley.
Dance of the Golden Rods. Fitzpatrick.
Moonbeams on the Lake. Fitzpatrick.
Sextette from Lucia. Donizetti.

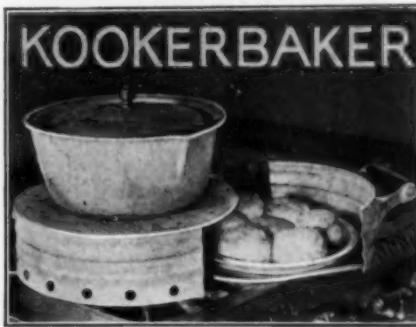
No Money Required

A little easy work among your friends and any of the premiums advertised on this page and next two pages are yours.

You can easily get your friends to subscribe for McCall's Magazine when you explain that a year's subscription costs only 50 cents, including any McCall Pattern free. If you cannot get all the subscriptions required for any premium, send 20 cents instead of every subscription you are short. A two-year subscription at \$1.00 counts the same as 2 yearly subscriptions at 50 cents each. Address all orders to The McCall Company, 236 to 246 West 37th St., New York City.

Double-Deck Cooker and Baker

For only 5 yearly subscriptions



Premium 638

Premium 638—This new invention is a wonder. Positively cuts your gas or gasoline bills in half. Saves time and labor. You can cook luncheon on ironing day with the same burner you are using for heating your irons. You can broil steak or toast bread on the top of the cooker while you are baking potatoes or biscuits at the bottom. We will send one of the large-size cookers, express charges collect, for only 5 yearly subscriptions at 50 cents each. Express charges prepaid for 3 additional subscriptions.

Boys! The Famous Daisy Air Rifle

For only 3 yearly subscriptions

Premium 364—The best air rifle made. Shoots B B. shot. Formerly offered for 7 subscriptions. While our stock lasts we will send you a Daisy Air Rifle for only 3 yearly subscriptions at 50 cents each. Receiver to pay express charges.

Large, Magnificent Centerpiece

For only 2 yearly subscriptions

Premium 389—Either round or square, 2 feet 6 inches across, in Irish lace effect. Very pretty. Sent, prepaid, for only 2 yearly subscriptions at 50 cents each.

Handsome Silk Shawl

For only 4 yearly subscriptions

Premium 40—The proper light garment for evening wear. Very pretty, medallion embroidered effect, neat scalloped edges. This beautiful shawl is offered for 5 subscriptions in our catalogue, but during the Summer only will be sent prepaid for only 4 yearly subscriptions at 50 cents each.

Attractive Crumb Tray and Scraper

For only 2 yearly subscriptions

Premium 132—

The Tray is 8½ inches each way and the Scraper is 12½ inches long. Made from a high grade of metal, heavily nickel-plated, covered with a beautiful scroll design. This set was formerly offered for 3 yearly subscriptions. For a limited time we will send the Crumb Tray and Scraper, prepaid, for only 2 yearly subscriptions at 50 cents each.



Premium 132

Two Handsome Photo Frames

For only 2 yearly subscriptions

Premium 293—One of these frames is gold finished, the other is silver finished; both are very neat and attractive. The illustration shows one of the frames with a photograph. No photograph is included, however, with this offer. The two frames will be sent, prepaid, for only 2 yearly subscriptions at 50 cents each. This is extra big value as these frames were formerly offered for 3 subscriptions. Don't miss this special Summer offer.



Premium 293

Elegant Silk Fan

For only 2 yearly subscriptions

Premium 50A—This fancy fan has beautifully spangled floral decorations and makes a very handsome present. Is suitable for any occasion. While they last we will send you one of these pretty fans, prepaid, for only 2 yearly subscriptions at 50 cents each.

Stencil Outfit for Children

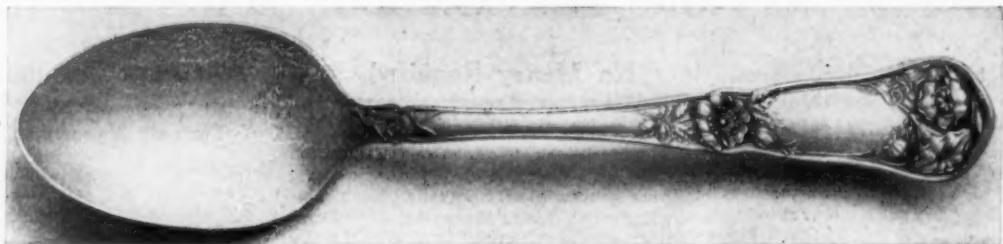
For only 2 yearly subscriptions

Premium 736—Stenciling is all the rage. This outfit has designs for boys and girls who wish to have a lot of fun. Consists of 14 comical designs, one stencil brush, 4 tubes of assorted stencil art colors, 4 thumb tacks and full directions. Price, 75 cents or given free for only 2 yearly subscriptions at 50 cents each. Postage prepaid.

LARGE PREMIUM CATALOGUE FREE—Address The McCall Company, New York City

[SEE NEXT TWO PAGES FOR OTHER REMARKABLE OFFERS]

6 Wildwood Pattern Silver Teaspoons for only 4 subscriptions



Premium 661. Actual size 6 inches

Premium 661—Most elegant and artistic design; richly finished in the popular French-gray effect. Extra heavily plated with pure silver. Guaranteed for 10 years. 6 of these exquisite teaspoons sent, prepaid, for only 4 yearly subscriptions at 50 cents each.

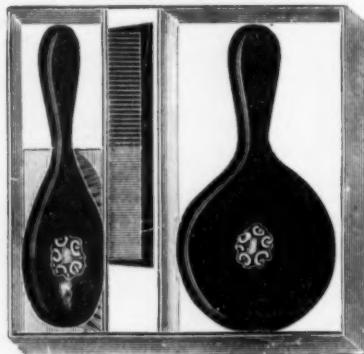
Popular Gold-Plated Dutch Collar Pin For only 2 yearly subscriptions



Premium 647

Premium 647—This is a beautiful imported colored miniature, set in a *heavily plated gold-frame*. Illustration shows exact size. Will please you immensely. One will be sent you free, postage prepaid, for only 2 yearly subscriptions for McCall's Magazine at 50 cents each.

Comb, Brush and Mirror Set For only 6 yearly subscriptions



Premium 234

Premium 234—Handsome Three-Piece Set, consisting of ebonized Hair Brush, Comb and bevel plated-back ebonized Mirror; each piece sterling silver mounted. Sent to any address in the United States on receipt of 6 yearly subscriptions for McCall's Magazine at 50 cents each. Receiver to pay carrying charges.

3 Beautiful Hand-Painted Pillow Tops For only 2 yearly subscriptions



Premium 629

Premium 629—The above is an exquisite conventional design; the second represents Home, Sweet Home, and the third has a design that is both artistic and sentimental. Each hand-painted on *ecru art cloth* (22x22 inches). All three sent, prepaid, for only 2 yearly subscriptions at 50 cents each.

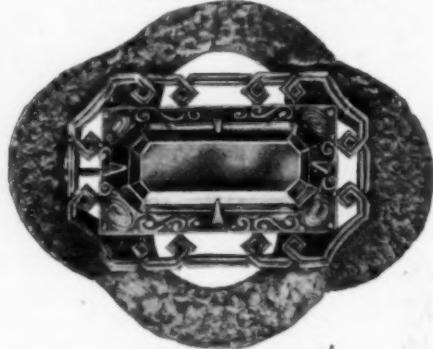
Handsome 14-Karat Gold-Filled Baby Jewelry Set For only 4 yearly subscriptions



Premium 737

Premium 737—As shown in the illustration, this valuable set consists of a Baby Neck Chain with Heart Pendant, a Baby Ring, two Baby Pins—all gold-filled. This elegant set mounted on a plush heart will be sent, prepaid, for only 4 yearly subscriptions at 50 cents each. Retail value, \$1.50.

Exquisite Belt or Collar Pin For only 3 yearly subscriptions



Premium 735

Premium 735—This pin is indeed a beauty. Has rich floral trimming, popular green-gold finish, is artistic, novel and exclusive. The amethyst stone in the center is very finely cut. This pin is one-half inch wider than the above illustration. Warranted not only to wear but to please the most fastidious woman. Retail price, \$1.25. We send it free for 3 yearly subscriptions at 50c each.

A Pair of Excellent Lace Curtains For only 3 yearly subscriptions.



Premium 76

Premium 76—Each curtain is 87 inches long, 30 inches wide, has heavy border, small detached figure. Very neat. Sent, prepaid, for only 3 yearly subscriptions at 50c each.

SPECIAL RULE—Send 20 Cents for Every Subscription, You Are Short

[SEE NEXT PAGE]

Extra Fine McCall Premiums—Yours for a Few Subscriptions

Strong, Light Traveling Bag
For only 11 yearly subscriptions



Premium 636

Premium 636—Thousands are discarding heavy leather baggage and are carrying instead the wonderful Japanese Club Bag. Weighs less than two pounds, yet is strong, durable and can be washed. Price, \$2.50. We will send by express, prepaid, a bag like illustration, leather trimmed, two neat brass catches, lock and key, covered handle, size 15x10x8 inches, for only 11 yearly subscriptions at 50 cents each or for 5 subscriptions and \$1.00.

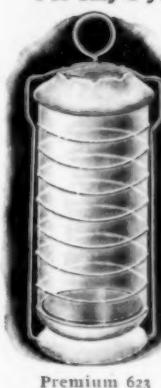
Silver Toothpick or Match Holder
For only 2 yearly subscriptions



Premium 320

Premium 320—Quadruple plate; gold-lined; neat, attractive and useful. Sent, prepaid, for only 2 yearly subscriptions at 50 cents each.

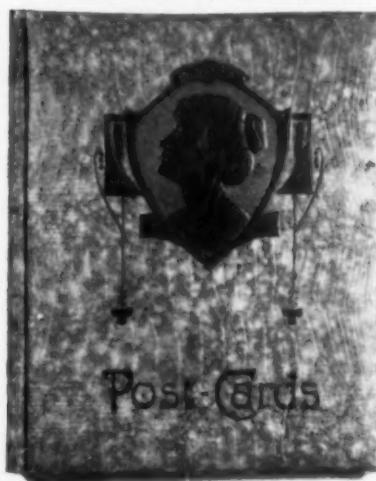
**The Sanitary Glass Crystal
Ice Cream Freezer**
For only 5 yearly subscriptions



Premium 623

Premium 623—A marvelous invention. With this new freezer you can make the most delicious ice creams or ices without any labor. No crank to turn, no dasher to clean, no machinery to rust, clog or wear out. Capacity 8 portions. Will surprise and delight you. One of these freezers will be sent, express collect, for only 5 yearly subscriptions at 50 cents each.

Fine Post Card Album
For only 2 yearly subscriptions



Premium 765

Premium 765—Beautifully bound in imitation soft embossed leather. Just the thing to keep in good condition your collection of post cards from the different cities and countries of the world. Holds 200 cards. Size of Album 9x11 inches. One sent, express collect, for only 2 yearly subscriptions at 50 cents each. Express prepaid for 2 extra subscriptions.

**Beautiful Jacquard Design
Hammock**
For only 8 yearly subscriptions



Premium 396

Premium 396—39 inches wide, 79 inches long; made of close canvas and twill weave; has lay-back pillow, with buttons and tassels, as well as a wide valance; beautiful striped color effects, red or green predominating. Comes in several designs besides the one illustrated above. Sent, express collect, for only 8 yearly subscriptions for McCall's Magazine at 50 cents each or for 4 yearly subscriptions and 65 cents.

Premium 395—Beautiful Plaid Hammock, 36x78 inches, sent, express collect, for only 5 yearly subscriptions at 50 cents each. Lighter weight than 396.

Leather Handbag, Card Case and Purse
For only 6 yearly subscriptions



Premium 633

Premium 633—This large, elegant handbag is made of genuine seal grain leather, has a good, substantial leather lining and a most excellent frame. Retail price, \$1.75. Sent free, prepaid, including leather card case and purse, for only 6 yearly subscriptions at 50 cents each. Worth double.

Ten Magic Curlers
For only 2 yearly subscriptions



Premium 612A

Premium 612A—The Magic Curlers will wave or curl the hair perfectly in ten minutes, without heat, annoyance or injury to the hair. Made of especially prepared French horn, light as a feather. Ten Magic Curlers sent, prepaid, for only 2 yearly subscriptions at 50 cents each.

Skirt Gauge

For only 2 yearly subscriptions

Premium 531—Every amateur and professional dressmaker requires a Skirt Gauge. It is a necessity if you wish to adjust the height or length of skirts perfectly. Thousands in use. All the worry caused by trying to get a skirt to hang evenly is avoided by the use of this excellent device. The very best ladies' tailors and dressmakers in New York City use this Skirt Gauge. Sent for 2 yearly subscriptions at 50 cents each.



Premium 531

Your Own Subscription, New or Renewal, Will Count Toward Any Premium

[SEE TWO PRECEDING PAGES FOR PARTICULARS]

STAMPED ON
MERITAS
O.C.
OIL CLOTH
EVERY YARD

Use Meritas—the guaranteed table oil cloth. For the name of any dealer not handling Meritas we will send you $\frac{1}{2}$ dozen handsome Meritas doilies.

EAT JUNKET ICE CREAM

Everyone loves good Ice Cream. Best of all is Ice Cream made with Hansen's Junket Tablets. More palatable, easier to digest and more nutritious; also cheaper and smoother than ordinary Ice Cream.

10 JUNKET TABLETS

for
10 Quarts of ICE CREAM—10 CENTS

Buy at your grocer's or druggist's. Send for our booklet of Recipes—it's free.

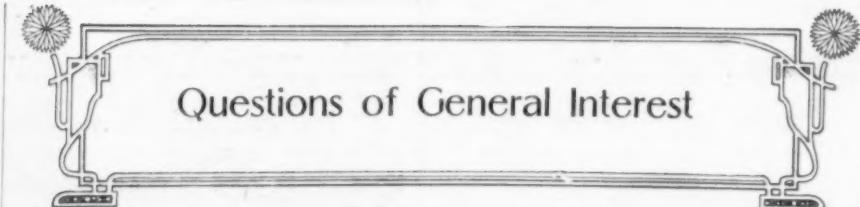
CHR. HANSEN'S LABORATORY
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50c. TOILET ARTICLES
worth of and PERFUMES 10c.

Mail us 10c. (stamps or coin) and names of five friends and we will send, postpaid, a box containing
50c. (Corylopsis of Japan and California
Rosen Talcum Powders
worth of Perfumes and Toilet Articles
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From Weaver to Wearer—Direct from the looms. You can buy the famous RIDGE
WOOD CLOTHS. Any length. Wholesale prices. Finest Cloth in America for Suits, Skirts, Trouserings, Rain-cloths, etc. Big saving. Sample Free. State garment planned. Color preferred. Satisfaction guaranteed or money back. Ridgewood Mills, 611 Main St., Holyoke, Mass.



Questions of General Interest

All letters should be addressed to the Editor of "The Correspondence Column," McCall's Magazine, 236 to 246 West 37th Street, New York City, and must contain the writer's real name and address in addition to initials or a pseudonym for publication.

S. T. W.—No, you are wrong; the sewing machine is an American invention. It was first patented in 1841 by Elias Howe, a native of Massachusetts. Like many of the clever men who have invented wonderful machines, this man was a poor laborer, who spent all his spare time working at this invention. He needed great patience, for nobody encouraged him or helped him to advertise it in America, so he left for England; but he was just as unfortunate there as at home, so he returned.

When, after some years, the machines began to be appreciated, many people began to say they themselves had invented it, and that Howe had nothing to do with it. However, he nearly always found the "thieves" out, and had them prosecuted. In time he became a wealthy man, and always sold his machines for a good price.

Of course, many improvements have been added to his machine since he lived, but if he had not invented it first, we should never have been able to save all the time we have done, so we ought to be very grateful to "Elias Howe, the first inventor of the sewing machine."

BRIDE'S MOTHER.—A very good wedding cake can be made as follows: Rub to a cream a pound of butter and one of sugar, and stir into the soft mixture the well-beaten yolks of a dozen fresh eggs. After these are thoroughly incorporated beat very hard with a wooden spoon for several minutes, then whip in a tablespoonful of ground cinnamon and a teaspoonful each of powdered allspice and nutmeg. Now whip in the stiffened whites of the eggs alternately with one pound of sifted flour, then stir in a wineglassful of brandy. Have ready a pound of seeded and chopped raisins, a pound of cleaned currants and a half pound of citron, cut very small. Mix the fruit, dredge it thoroughly with flour, and stir it lightly into the cake. Turn into two tins, lined with greased paper, and bake in a steady oven. To cook properly two hours will be required. Cover the cakes for the first half hour with brown paper.

STUDENT.—The picture "Mona Lisa," of which you have the photographic reproduction, is the most famous painting of Leonardo da Vinci, a famous Italian artist, who was born in 1452. As a painter he excelled in expression. The original of this picture, which is also called "La Grottona," is in the museum of the Louvre in Paris.

LULU.—In most systems of fortune-telling by cards to find out whether any particular wish will come to pass, a pack of cards must be used, and if the whole pack be taken, proceed in the following manner: Choose any card desired to represent yourself, put it back in the pack and

shuffle the cards well, at the same time keeping your thoughts fixed upon the wish you may have formed. Cut them once, and notice the card you cut; shuffle again and deal them out in three parcels, face downward. Examine each of these in turn, and if you find the card you cut next either the card representing yourself, the ace of hearts or the nine of hearts, you will get your wish. If the card is in the same parcel, but not next to either of these three cards the wish will come to pass at some distant period. If not, there will be disappointment, more especially if the nine of spades is anywhere near.

R. S. W.—The dates asked for are as follows:

1. The anarchist riot in Chicago.
2. The visit of the Prince of Wales, now King of England, to the United States.
3. The opening of the Suez Canal.
4. Assassination of King Humbert of Italy.
5. The blowing up of the Maine.
1. May 4, 1885.
2. From July to October, 1860.
3. October 16, 1868.
4. July 29, 1900.
5. February 15, 1898.

DAISY.—Perspiration stains can be removed from white silk or satin by sponging the spots with peroxide of hydrogen, but I cannot vouch that the same treatment will do for colored silks, as it may remove the color as well. For the colored silks try sponging with equal parts of alcohol and chloroform with a tablespoonful of ammonia to a quart of the mixture.

IOWA.—The wedding anniversaries are as follows: First year, cotton; second year, paper; third year, leather; fifth year, wooden; tenth year, tin; twelfth year, china; fifteenth year, crystal; twenty-fifth year, silver; thirtieth year, pearl; fortieth year, ruby; fiftieth year, golden; seventh-fifth year, diamond.

B. R. V.—Yes, you are right; there are perfectly legitimate substitutes. Of course, everyone is aware that under the name of "tea" we often drink a beverage which has no acquaintance with the real leaf. But there are several "teas" which are not fraudulent manufactures, though they are not made of tea leaves.

In Mauritius, for instance, they make tea of the leaves of an orchid. In Peru they drink *mate*, a tea made from a native species of holly. The Abyssinians make a tea from the leaves of the *catha edulis*, which has such stimulating qualities that even a leaf or two of it chewed has all the reviving effects of "the cup that cheers," and thus is most valuable to travelers. The Tasmanians are said to be the happy possessors of no less than a hundred substitutes for tea; while the Tonkinese have teas of their own made of berries, leaves, woods and bark of trees. In Sumatra coffee leaves are infused in the teapot, and the result is said to be the production of a most excellent beverage.

The Preparation of Delicious Salads

The waitress or butler in a modern household must know how to prepare salad. This is pantry work and should be done to perfection. In simple dinners and luncheons the old-fashioned method of making the dressing at the table has been revived.

It has always been done by epicures, but it is not possible at every meal where salad is served.

The hostess should be proficient in this art, for there is no question that it adds to the service and to the pleasure of the guests to have the dressing mixed freshly at the table and mixed up with the salad plants in a large bowl and served from it with wooden spoon and fork. No other salad can equal this in taste, says the Newark Star.

If this is to be done the waitress or butler should know, and never neglect, the first points in preparing the plants themselves for the dressing.

As lettuce is the main support of most salads, it is well to take it up first. Its root and all coarse leaves must be cut off. Each leaf must be washed by itself by dipping it up and down in cold water. The same water should not be used for more than a few leaves.

If the latter are wilted they can be revived by letting them lie in the water for a while.

They should be dropped into a wire basket as soon as rinsed and shaken until the water is well off. They are then put in a cold place until ready to serve. Before serving, each leaf should be softly wiped with the freshest cloth.

The point of lettuce, as with all other plants, is keeping them chilled. A salad that is otherwise is impossible.

Everyone knows that the root should not be cut from celery, although in other days, in lesser households, celery was served minus the roots, plus the green tops, and standing upright in glass vases. It gives one a shiver to think of it now in comparison with the snow-white, ice-cold stalks, the tops cut off and the luscious roots left on, all bedded in cracked ice on a long platter.

This fashion of leaving the roots on was called "club-house fashion," and the name still clings to it. To prepare celery in this palatable way the coarse outer stalks are taken off and any end that is fibrous should be cut down thin to the hard part. Remember this point clearly, for soft celery is not agreeable to any person.

The long, thick root, which is a brownish color, should be neatly pared and sharpened to a blunt point.

When celery comes in large bunches it should be halved and sometimes quartered.

Instead of dipping the celery up and down in water as one does lettuce, it is held under the water tap, then dipped in a bowl of ice water and wiped off. It is put in a cold place until ready to go to the table, when it is then bedded in finely-cracked ice and laid lengthwise in a long crystal dish.

Experts in salad making advise that celery should be kept tightly wrapped in brown paper until a short time before serving, and that it should not be touched with water too early or it will become rusty.

Those who can command themselves command others.



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A. A. BRENEMAN, M. Sc.
Analytical and Consulting Chemist

New York, Feb. 5, '10

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